

PAINTING
SCULPTURE
ANTIQUES
APPLIED ART

N
1
A825

The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol XXV—No. 10—WEEKLY

NEW YORK, DECEMBER 11, 1926

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 Cents

Record Price for Rug Bought at Benguiat Sale

*Royal Persian Animal Rug,
Formerly in Marquand Col-
lection, Sold to Parish-Watson
for \$100,000.*

A record was set for high prices in the field of Oriental rugs when Parish-Watson and Co. paid \$100,000 for the magnificent royal Persian animal rug from the Henry G. Marquand collection, one of the features of Part II of the V. & L. Benguiat collection of rare Oriental rugs at the American Art Galleries on December 4. The highest price paid in Part I of the Benguiat collection, held last year at the American Art Galleries, was \$78,000 for a XVIth century Ispahan which was in itself a record-breaking price. Parish Watson also paid \$63,000 for the beautiful royal gold and silver silk Polonaise rug, circa 1600, thus establishing another record price. The rumors which arose immediately after the sale, that Mr. Parish-Watson purchased these two rugs for private collectors, are unfounded. Both rugs were bought on Mr. Parish-Watson's independent initiative and are now for sale by him.

Bidding for the rugs reached a pitch of tense excitement as No. 76 was hung on the dais before the auctioneer, Hiram Parks. The history of this masterpiece of Oriental weaving dates from the sixteenth century, when it was made for the Emperor of the Persians. He bestowed it on the Emperor of Turkey. At the time of the death of the Sultan Abdul Aziz of Turkey it passed into the hands of various rich collectors.

In 1903 it was bought by the Benguiat brothers from the Henry Marquand collection for \$38,000. J. P. Morgan offered them \$50,000 immediately afterward, but they refused. It has been locked in a safety vault for many years.

Deer, gazelles, sheep and goats pursued by lions and leopards appear in the green vines outside the medallion. The rich golden-yellow border is woven in deeper tones, with fragile interlacing branches, and supports a chain with alternate links of rose-crimson rosettes and cusped oblong plaquettes, the latter have calligraphic couplets of Persian poetry woven in them with silver thread. It has crimson floral guards. Among the Persian couplets translated by Dr. Richard J. H. Gottheil, one runs as follows: "O Saki, the zephyr of the Spring is blowing now; the rose has become fresh and luxuriant."

The lovely royal gold and silver silk "Polonaise" fringe design, circa 1600, a little over 13 feet by 5 feet 8 inches in width, which Parish-Watson bought, is one of the rarest "Polonaise" designs, showing no cloud-bands and an unusual rectilinear field composition. The design falls into numerous lateral rows of angular cusped plaquettes reserved alternately in silver and gold, all closely linked and crossing the rug's width. The field between each two rows varies. It begins at the top in a series of fluctuating orange, leaf-green, tawny orange, lime-yellow, brown and apricot-pink tones to the centre, the subtle play of light altering the values of the colors in the other half of the rug. An all-over design of large and small lotus blooms and cinquefoils with Hereti leaves and other designs are superimposed on the fluctuating tones. A winding pink branch with palmette leaves in tones of the field appear in the border between lancet leaves separating it into gold and silver grounds.

The third high price was \$60,000, paid by W. W. Seaman, agent, for a unique royal "Polonaise" gold and silver carpet

(Continued on page 11)



"SCENE FROM THE LIFE OF HERCULES"

XVth CENTURY GOTHIC TAPESTRY

LOANED TO THE CHICAGO EXHIBITION BY JACQUES SELIGMANN & CO.

TOLEDO CATHEDRAL TO HAVE MUSEUM

MADRID.—The seventh centenary of Toledo Cathedral, recently held, has been made the occasion for the creation of a museum in which will be permanently exhibited many of the priceless art treasures hidden away in the different nooks and corners of the cathedral, and which hitherto had remained unknown. The most important by far, is the Bible, in 3 volumes, of St. Louis XI, king of France. It is the most marvelous illuminated MS in Spain. It numbers five thousand miniatures of biblical scenes, of the finest quality, as corresponds to the period, the second half of the XIIIth century, during which the art of miniature painting in France reached such heights of perfection that it has never been approached at any other time or place. It is the original made for the King, a replica of which, vastly inferior in comparison, is distributed in three first-class libraries, each treasuring one volume: The Bibliothèque Nationale, Paris; the British Museum, London; and the Bodleian Library, Oxford. This replica has been reproduced page by page by an international body of book-lovers, who little suspected that the original had for centuries lain hidden in Toledo Cathedral, and would one day be brought to light in all its glory, a priceless and unique gem.—E. T.

Loan Exhibition of Gothic Tapestries in Chicago

The first exhibition of a systematic collection of Gothic tapestries that has ever been attempted opens at the Arts Club of Chicago on December 12th. The collection, which has been assembled by Dr. Phyllis Ackerman and consists of loans from most of the principle dealers of New York and one or two private owners, includes twenty-two pieces ranging in date from 1420 to about 1520. The pieces have been chosen to illustrate, not merely the history of the industry, that is to say, the various producing centers of the time, but rather the history of the art, the major schools of designers engaged in painting the cartoons from which the weavers worked.

Research in the field of cartoon designers of this period is of comparatively recent date but six schools have been defined, four of which are represented in the Arts Club exhibition. Of the two omitted one could not be included because no suitable example was available and the other is the familiar group generally known as the School of Maître Philippe, omitted because it is so well known.

The series in Chicago begins with a Head of a Woman on a mille fleurs ground of an early style, probably woven in Tournay or perhaps Arras about

(Continued on page 2)

LOAN EXHIBITION OPEN IN DETROIT

DETROIT.—On Thursday evening, December 2, the Detroit Institute of Arts opened the fourth great loan exhibition of Old Masters which has been held since Dr. Valentiner became Art Director two years ago. The first three exhibitions, unique of their kind, showed (I) Dutch paintings of the XVIIth century; (II) English paintings of the XVIIIth century, and (III) a collection of Old Masters from private collections in Detroit.

This fourth exhibition consists of XVIIIth century French paintings, generously loaned by collectors in New York, Chicago, Philadelphia and Detroit and shows, through the two large galleries devoted to the paintings, the complete swing of the art tendency in the XVIIIth century from the flowery poetry of Watteau, to the elegant classicism of David. The opening night, the picture dealers of New York were well represented, having found Detroit, within the past few years, a selling field which, if the acceleration of the past few years continues, will place it close to New York as a market for great works of art.

Among the notable pictures loaned for this exhibition, which will continue until Christmas, are the following: three Watteaus, "The Pleasure of Summer," owned by Mrs. John W. Simpson of

(Continued on page 2)

Claude Monet Dean of French Painters, Dead

*Last of the Great XIXth Cen-
tury Group of French Artists
Dies in 86th Year at His Fa-
mous Giverny Home*

Claude Monet is dead.

The last leader of the revolution; the last of the great artists of France who formed the now famous *Société Anonyme des Artistes, Peintres, Sculpteurs et Graveurs* in 1874; with the exception of Guillaumin the last link between the struggles of that day and the present triumph, has joined his fellow masters.

One wonders whether, the group again complete, they will gather around small tables in some Montmartois Olympus—Manet, Degas, Pissarro, Cézanne, Renoir. Van Gogh would be with them, and Gauguin. Monet will have much to tell them and it may be news to some of them that they are old masters now.

For it was quite another story at that first exhibition in 1874, the exhibition which gave the name "Impressionist" to the world.

In a small room on the Boulevard des Capucines rented from a photographer, thirty painters among them Monet, Pissarro, Sisley, Renoir, Morisot, Cézanne, Guillaumin and Degas, organized as the *Société Anonyme* mentioned before, held the first exhibition of "modern art" in France. The show excited derision and bitter recrimination. One of the canvases, Monet's "Impression, Soleil Levant," was chosen by a mocking critic to give the group a title and, despite their early protests, the painters became identified as "Impressionists." The storm of protest was even greater than that which greeted the Armory Show in New York nearly forty years later.

The next year there was no exhibition, but a sale was held at the Hotel Drouot. About seventy pictures, twenty of them by Monet, brought about \$2,000 and many of these were bought in. One of the high prices was paid for Renoir's "Vue de Pont Neuf" which brought the staggering sum of \$60. The Monets brought from \$40 to \$60 each. Daubigny was one of the very few to buy Monet's work and evidently his purchases were regarded by his family as the result of a shameful aberration, for in the sale of his collections in 1878 the Monets were put with the "junk" in an anonymous sale and the "Canal à Saardam" was sold for \$16.

The second and third exhibitions of the group were held at the gallery of Durand-Ruel, one of the earliest supporters of the movement. In view of the fact that American appreciation of art is sometimes criticized it is worth while to note that Durand-Ruel has said that without the support of a few American collectors he might have been unable to carry on.

It seems impossible that such a situation could have existed only fifty years ago, for to-day the paintings which were so scorned are now among the great collecting prizes.

All this change Monet saw. He enjoyed the experience, rare in the life of a great painter, of seeing his work appreciated before his death. It may have amused him in recent years, to find that, among the most modern critics, he had already become "academic."

But success in no way affected his integrity. He had set himself a problem—the perfect rendition of nature, the giving to light and color their true values. Almost to the day of his death he pursued this goal, working often on a half-dozen canvases at once, catching in each, the aspect of his subject at a particular moment in the day. From this labor came the great "Haystack" series

THOMAS AGNEW & SONS

PICTURES and DRAWINGS

by the OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

MANCHESTER: 14 EXCHANGE STREET

NEW YORK: 125 EAST 57TH STREET

THE FINE ART SOCIETY

Established 1876

Fine Etchings by

BONE, CAMERON, McBEY
GRIGGS, BRISCOE
STRANG, WHISTLER
ZORN, BRANGWYN

Catalogues on Application

PAINTINGS AND WATER-
COLOURS

by LEADING ARTISTS

148, New Bond Street, London, W.

ARTHUR GREATOREX, Ltd.

14, GRAFTON ST. BOND ST.
LONDON, 1

Sole Publishers of the Etchings of

Winifred Austen, R.E. Mortimer Menpes
Charles W. Cain Leonard J. Smith
and others

THE ABBEY GALLERY

(Close to Westminster Abbey)

2, Victoria Street, London, S. W. 1

Etchings and Watercolours

Proprietors: W. R. Deighton & Sons, Ltd.
4 Grand Hotel Bldg., Charing Cross, and
35 Cranbourn St., Leicester Sq., London.
Established 1872

WALLIS & SON

Pictures by British
and Foreign Artists

THE FRENCH GALLERY

120 Pall Mall London, S. W. 1

CYRIL ANDRADE

Fine Arms and Armour Tapestries

High-Class Decorative and
Sporting Pictures and Prints
18th Century

8 DUKE ST., ST. JAMES, LONDON

OLD MASTERS

THE VER MEER GALLERY

ANTHONY F. REYRE

22 OLD BOND ST., LONDON, W. 1.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch Paintings

Exceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by
the Chief Masters in the above Schools can be afforded
to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

CLAUDE MONET DIES AT GIVERNY

(Continued from page 1)

and that of the Cathedral of Rouen. His garden and lily pond at Giverny gave him in later years the only subjects he needed and from this tiny world came many of his finest works.

Modern critics have told us that this concern with the superficial aspect keeps him from membership in the first rank of artists and, in some measure, there is truth in the assertion. But the statement has always seemed to me to indicate an incomplete acquaintance with the work of Claude Monet. It is quite true that in many of his paintings design plays small part; that many of them are only perfect in the rendition of superficial aspects of nature; that some of them fall short even of that. He did not always strike twelve and the emphasis on his "Impressionism" has obscured the quality of his finest work. But there can be little doubt that, from among the hundreds, a few of his canvases will rank among the first. It is a mistake to suppose that solidity must always be heavy. Although in Monet's greatest works the forms are light, they are none the less real. And through all his works there is quick, buoyant life.

Our debt to Monet does not end with his own work. It has been said that he "cleaned the palettes of Europe," that largely through the influence of his work, color became recognized as an essential element in fine painting. Before Monet the great majority of painters used color only as a pleasing dress for black and white design—Monet, with his careful study of color values, brought the realization that color is, of itself, a part of form and design and not something to be applied to a carefully worked out drawing in black and white. It is probable that none of the great artists of his day was uninfluenced by him and many, among them Signac and, greatest of all, Seurat, were his direct followers.

But, wherever he may eventually be ranked, his greatest legacy will be the record of the vision of the keenest eye in Europe. He has left a source for the study of color unequalled in the history of painting. Monet knew color and, in his work, he has published that knowledge. His influence has been worldwide. He was one of the few painters without whom the history of art would be incomplete.

He died on December 5th, 1926, at Giverny.

LOAN EXHIBITION OPEN IN DETROIT

(Continued from page 1)

New York; and "Festival to the God Pan" and "An Italian Serenade," from the collection of Mr. Felix Wildenstein who, as a loaner, is most generously represented with fourteen other paintings: a Roslin, three Roberts, one Pater, three Nattiers, one Francois Drouais, Davids portrait of Mme. de Servan, and two Chardins.

From the galleries of Sir Joseph Duveen came a lovely pair of decorative panels, "Infants at Play," by Boucher; "Charlotte, Marquise de Lamure," by Coypell; "A Young Girl With Doves," by Greuze; three decorative panels, "The See-Saw," "The Swing and the Vintage," by Nicholas Lancret and two other decorative panels by the same artist, "The Gardener" and "Horticulture"; "Mme. du Peron and Mme. la Tournelle," by Nattier.

From the collection of Mr. Jacques Seligman came "The Grief Stricken Family," by Boilly; "Mlle. de Verrières," by Drouais, and "St. John the Baptist," by Boucher. From Mr. Rene Gimpel came: "Venus" and "Landscape," by Boucher; "Piazza St. Peter," by Hubert Robert; "The Allegory of Painting," by Fragonard; "Portrait of a man," by Duplessis; "La Belle Jardiniere," by the sentimental Greuze; and "Self-Portrait," by Lancret.

From Mr. Roland Knoedler came two canvases by Boucher, "Jupiter and Callisto," and "Angelique and Medor," as well as a lovely portrait of the Comtesse de Barry, by Vigée le Brun. Two Vigée le Bruns are already owned in Detroit: "Marie Antoinette," which was purchased by Mr. Edgar B. Whitcomb about two years ago, and "Countess of Chateaufort," owned by Mrs. H. N. Torrey. Both of these paintings were loaned for this exhibition, as well as "Princess Bibikoff," lent by Mr. Jules S. Bache of New York.

Boucher's "Portrait of a Lady," loaned by Mr. S. R. Berton of New York made five canvases representing Francois Boucher who is best known to the layman through his association with the Beauvais and Gobelin tapestry manufactories.

"The Rabbitt," by Jean Simeon Chardin, is the only painting contributed to the exhibition by the Detroit Institute of Arts whose collection of French painting and decorative arts, will have to be built up from the very few pieces that it owns.

"Herauld de Sechelles, as a Child," by Drouais was lent by Mr. and Mrs. Ernest Rosenfeld of New York; "Fête Galante," by Jean Baptiste Joseph Pater, was lent by Mr. Ralph Booth of Detroit; "The Swing and the Bathers," by the same artist were lent by Mr. Felix Bertron and Mrs. Charles B. Alexander, respectively.

Also from the Whitcomb collection in Detroit, which has grown phenomenally in the past two years, is Minerva, a decorative oval canvas by Fragonard. One of the interesting and unusual canvases in the exhibition is the Benjamin Franklin portrait by Greuze, lent by Mr. Percy Rockefeller of New York.

The two galleries where the exhibition is hung had never before so light and graceful an air as now with these very real and authentic pictures on their walls from the pages of French history before the revolution. A gaiety fills the room whose walls are hung with these representations of this pre-revolutionary license. Sophisticated beauty and beribboned simplicity is in welcome contrast to the heaviness of the Dutch and the solidity of the English groups that have preceded them in the first two exhibitions.

There will, no doubt, be an epidemic among Detroit collectors after this exhibition, of French XVIIIth century picture buying for surely, there could be no better antidote for too much Dutch, Flemish and English art.

—Marion Holden.

GOTHIC TAPESTRIES IN CHICAGO SHOW

(Continued from page 1)

1420, after a cartoon by the founder of the Van Roome school lent by DeMotte. Piat van Roome of the next generation, is represented by the figure of a Spanish Bishop lent by Seidlitz and Van Baarn. The second school, that founded by the le Quien family, has contributed six pieces beginning with the work of Jean I le Quien, of the second generation of this family known to have been engaged in this work. Jean I's style is shown in two fragments from a large hunting tapestry contemporary with two of the Duke of Devonshire's famous pieces and very similar to them. These have been sent from Munich by A. S. Drey. An especially notable piece in this group is a Lamentation over the Body of Christ lent by P. W. French and Company. The piece, which dates from about 1500, is of remarkably fine weave with a lavish use of gold and is in beautiful condition, the flesh tones as pure and translucent as in the finest paintings of the period.

The third school, designated by the name of the Le Feire family under whose supervision it was carried on for the first three generations, is exemplified in two pieces, each of special interest. The first is a panel with two gentlemen and their page, lent by Duveen Brothers, beautiful and brilliant in color with a daring use of an unusual shade of orange that has survived with all its original freshness. The second is in an unusual style, Peter and Paul appearing to Nero, very linear in drawing with large areas of substantial red, blue and green almost unbroken by hatching. This is lent by Jacques Seligmann and Company.

The fourth school is represented by the work of all three of the members of the Fierret family who have long been known as tapestry designers but whose work has only recently been identified. Antoine, who is known to have worked for Arnold Poissonier, the great Tournay weaver of the end of the fifteenth and beginning of the sixteenth century, is represented by several pieces including a mille fleurs with three figures very closely related to the mille fleurs with scenes of seigniorial life in the Cluny Museum. This belongs to Böhler and Steinmeyer of Lucerne. An unusual variation of the mille fleurs, also after

this artist's cartoon, is a piece on a light tan ground with four rondels containing miniature illustrations of Proverbs from the collection of Mrs. Rockefeller McCormick.

In addition to the carefully arranged sequence of Flemish pieces there are three small panels of German weave, all lent by Arnold Seligmann and Rey, one from Swabia and two from Alsace.

Three tapestries in the Loan Exhibition are of special interest to students in the field because they are documented and thus serve as a basis for the identification of the work of important masters. Two of these pieces contain within themselves their documentation for they have, semi-concealed as decoration, inscriptions which give the names of the designers. The first of these is an unusual panel showing Arithmetic and Astronomy, originally evidently part of a set of the Seven Arts, lent by P. W. French and Company. A mathematician sits at the foot of Arithmetic and on the edge of his robe is the inscription KHYN. This clearly refers to some member of the le Quien family whose name had a dozen or more spellings at the time, one of them being Khyn. It would be impossible to be sure which of the family this referred to, for five members in four successive generations were painters and all evidently made cartoons, but other inscriptions on pieces obviously by the same designer, as for example pieces of the famous St. Peter set of Beauvais, four of which are in American private collections, show that it was Jean II who had this particular style.

The second documented piece which also bears its evidence within its own design would be even more difficult to interpret were there not, again, further contributory clues. This is the very fine Entombment on a mille fleurs ground lent by DeMotte. On the edge of the tunic of the old man at Christ's head, probably Joseph of Arimathea, is the name ION, spelled backwards. ION means, of course, Jean in the spelling of the time. But which of the hundreds of possible Jean's, both designers and weavers, this might be would be quite impossible to say were there not other pieces by the same designer. One similarly inscribed is in the Boston Museum, the Court of Music, by no means as fine a piece as the Entombment but showing the hand of the same artist and this includes a group of musicians taken over intact from a cartoon known to be by Pierre Fierret. Yet neither the Entombment nor Music is by Pierre, although there are intimate similarities of types and drawing. Obviously then these are the work of Pierre Fierret's son Jean who thus on occasion copied parts of his father's patrons exactly.

The third piece is more fully and accurately documented, one of the very few pieces of the fifteenth century for which we have a written record of both designer and weaver. This is a piece lent by Jacques Seligmann and Company with scenes from the life of Hercules taken from the Recueil des Histoires de Troye which was translated and printed by Caxton and thus became the first printed book in English. It is known that Pierre Fierret made cartoons on this subject for Joas, a weaver of Audenarde, whose last name is not quite clear but is probably Lentins, in 1498. That this is a sample of the set in question in that document cannot be seriously doubted, for there is another documented set by this same designer, the Life of the Virgin in Beaune, and there can be no doubt that the same artist did the two series of cartoons. Here then is a piece exactly dated, exactly identified as to the place of weaving and exactly attributed to a known designer. Thus it will become a key piece for the checking of many attributions of tapestries of this time.

Not so exactly documented but still of great importance are two antependia lent by Seidlitz and Van Baarn with the Virgin and female Saints. These come directly from the Church of the Béguinage of St. Trond. There are quite extensive records of a tapestry industry in this town in the opening decades of the sixteenth century but none of the work done there has been identified. It seems highly probable, however, that these were of local weave, for they differ in style from any otherwise identified types. Thus they too become check pieces in the history of the industry.

The Arts Club has published a full catalogue, prepared by Dr. Ackerman with a page illustration of every piece, a detailed description and brief discussion of the attribution and an introductory essay on the character of Gothic tapestry. In format it corresponds to the catalogue which they published last winter for the Exhibition of Persian Carpets, written by Arthur Upham Pope, and thus forms the second volume in a series. The Exhibition continues only until Christmas.

Established 1846
M. KNOEDLER & CO.
14 East 57th Street, New York

EXHIBITION
of
Paintings of Childhood in Art

November 29th-December 18th

18th Century French and English Colour Prints

December 11th-31st

15 Old Bond Street
LONDON

17 Place Vendome
PARIS

Established Fifty Years
Newcomb Macklin & Co.
Picture Frame Makers
233 Fifth Ave., New York

DISTINGUISHED
MODERN HAND CARVED DESIGNS
ANTIQUE REPRODUCTIONS
SUPERIOR TONES AND FINISHES

Extremely Moderate Prices

**STOCK FRAMES
for Oil Paintings**

ALWAYS ON HAND IN ALL REGU-
LAR SIZES FOR IMMEDIATE
DELIVERY

Mail Orders

Receive Prompt Individual Attention

George A. McCoy, Manager

Catalogues Sent Upon Request

Art Gallery and Work Shop
State & Kinzie Sts., Chicago, Ill.

ENGLISH
FRENCH

GERMAN
DUTCH

OLD SILVER

XVIIIth Century Enameled
Gold Boxes and Miniatures
Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

**AMERICAN ART
IN CHICAGO**

CHICAGO.—Among the significant movements now taking place in our country which are destined to effect its future welfare, there is one now working in our midst which is certain to prove highly beneficial. That one is the growing importance and the increasing recognition of American Art. This was demonstrated at a remarkable dinner given in the Piccadilly Club rooms in the Fine Arts Building last Tuesday night in honor of the splendid services rendered the cause of American art by Mr. Frank G. Logan and Mr. William O. Goodman, of Chicago. The dinner was given by the Association of Painters and Sculptors, and was attended by practically its entire membership. Frank V. Dudley, President of the Association, was toastmaster and voiced the gratitude of his organization and of the artists of Chicago and the entire country, for the heartening encouragement given by the guests of the evening to the cause of art. As the speakers were called upon, each added his tribute to the generosity of these men and so unanimous was the paean of praise that Mr. Goodman felt called upon to rise and say that he would feel more human and comfortable if some one would say something bad about him. Robert B. Harshe, Director of the Art Institute, was the first speaker, and said that during his five years incumbency of the office of Director he had never found Mr. Logan or Mr. Goodman wanting in support of any measure tending to promote the welfare of the museum and of its usefulness to the public. He then read a list of prizes which have been increased in money value since the last exhibitions, due to the generosity of Mr. and Mrs. Logan. The highest prize heretofore given, with the Logan Medal, in the Chicago Artists Exhibition has been \$500.00, the next highest \$200.00. These have been increased to \$750.00 and \$500.00 respectively. In the International Water Color Exhibition the highest Logan prize, with the medal, has been \$200.00. This has been increased to \$600.00, with a second prize of \$300.00 added. The prizes given heretofore in the Chicago Society of Etchers Exhibition have been four prizes, with the Logan medal, of \$25.00 each. These have been changed to three prizes of the first \$100.00, the second of \$75.00 and the third \$50.00.

Speakers following Mr. Harshe were Dudley Crafts Watson, who spoke of the vivid impression the staging of the famous Italian Pageant of the Renaissance in the Art Institute some years ago made upon his mind; how it recalled in imagination the glory of Florence in its golden days and how it suggested the glory that will come to our own great city in the renaissance that is sure to reappear. And in the golden age that is to come, among those who are building the foundation the names of Logan and Goodman will be placed high on the scroll.

Secretary Charles H. Burkholder responded to the toast "The Friends of American Art," tracing it from its humble beginnings in the year 1910, when it was first organized, with William O. Goodman as President, Frank G. Logan and Arthur T. Aldis, Vice-Presidents. These men at once became deeply interested in the new venture and it went over the top with amazing suc-

cess. Since then a quarter of a million dollars have been expended and a collection gathered and presented to the Art Institute which is unique in the annals of the art world. One hundred and eighteen paintings, thirty-eight pieces of sculpture and seventy-eight prints and drawings have been acquired. What this has meant to the artists of America is beyond computation.

Thomas Wood Stevens, head of the Drama Department of Goodman Theater, spoke of the influence which Kenneth Sawyer Goodman, son of the donor of this magnificent memorial theater, had upon his own career. Mr. Stevens had finished school and was one day trying to paint a picture when young Mr. Goodman came along. Mr. Stevens apologetically explained that he had a frame which he thought should be provided with a picture, especially for a forthcoming exhibition. After carefully inspecting the picture Mr. Goodman said: "Why don't you send the frame." "Come and enter the field of drama," urged Kenneth Goodman. And he did.

Mr. Walter Clark, President of the Grand Central Galleries of New York, journeyed from the Atlantic seaboard to pay tribute to Messrs. Logan and Goodman. Mr. Clark spoke of the growing influence of the Art Institute and of the ever-widening circle of its activities reaching clear into the East. New York had no such organization as the Friends of American Art, of which organization Chicago should feel justly proud. The speaker cited the danger in buying old masters, in the case of the rich Americans who went to Italy and purchased from an obscure dealer a Raphael. The American knew that Italian law prevented an old master from leaving the Kingdom, but the dealer said the law could be circumvented by painting a rough landscape over the Raphael, and removing the landscape on arrival in America. This was done and upon reaching his home city the American handed the painting over to an expert picture cleaner. In due time the anxious purchaser received the following message from the restorer: "I have removed the landscape, then the Raphael, and have got down to a portrait of King Emmanuel. What shall I do now?"

Edward B. Butler, a valued Trustee of the Art Institute, paid a handsome tribute to the guests of the evening, and said he did not want the opportunity to pass, when so many distinguished artists were present, without calling attention to the work of another master artist who has passed into the Beyond. This was the achievements of Daniel H. Burnham, of World's Fair fame and the genius of the Chicago City Beautiful plan. To Mr. Burnham's successor, Edward H. Bennett, Mr. Butler also paid a deserved tribute.

Other speakers were ex-Mayor Carter Harrison who spoke of the many pleasant hours he had spent in the Art Institute; Oliver Dennett Grover, who delivered a heart-felt tribute to the unselfish services of the honor guests of the evening in the cause of art, which included, of course, the co-operative, sympathetic work of Mrs. Logan and Mrs. Goodman as well.

Other speakers of note were Curtis B. Camp, founder of the Chicago Galleries Association; Mrs. Bertha E. Jaques, Secretary of the Chicago Society of Etchers; Miss Len McCauley, Art Editor of the *Evening Post*; J. S. Dickerson, Secretary of the University of Chicago; and Otto E. Hake, President of the Palette and Chisel Club.

**WRIGHT JAPANESE
PRINTS FOR SALE**

Announcement has just been made by the Anderson Galleries of the sale of the Frank Lloyd Wright collection of Japanese prints some time in January. This should be an event of great importance in its field. Mr. Wright lived in Japan for many years and designed the famous Imperial Hotel at Tokyo. During his long residence in Japan he acquired a profound knowledge of Japanese Prints and supplied many of the finest examples for the Spaulding Collection, now in the Museum of Fine Arts, Boston, and for the Buckingham Collection, now in the Chicago Art Institute. For over twenty years he has been more intimately in touch with the Japanese Print collections of the world than perhaps anyone else and his private collection contains some of the finest specimens in existence. The catalogue is being written by Mr. Wright and will be published by The Anderson Galleries in advance of the sale.

The specimens brought together are extraordinarily fine, most of them the very finest obtainable by the search of more than twenty years. This is also true of the Hiroshige landscapes in the collection. They show to what heights this art of colored wood engraving rose in the hands of craftsmen inspired by those greatest of landscape artists—Hokusai and Hiroshige. This may be seen only when the Notan is perfect, the blacks transparent and the register flawless, as in these examples.

While the pursuit of the finer specimens of the Japanese print has been largely limited to a few connoisseurs of wealth and influence, an increasing number of people with artistic judgment are now attracted to them as rare and beautiful things, buying them for the joy of owning a specimen or two of undoubted distinction. In Japan there remain but two collections of any note; in Europe not more than three or four. In America there are perhaps sixteen major collections—and several of them are already promised to art museums. The collection of one museum—the Metropolitan Museum of Art, New York—is even now a distinguished and representative one.

Compared with their intrinsic value as works of great art, and with the market-measure of other art objects, the prices paid for these prints are still relatively insignificant. Yet the supreme thing of its kind is priceless.

The portfolio is an increasingly valuable institution in our aesthetic life.

FEARON

ENGLISH
PORTRAITS
PRIMITIVES
OLD MASTERS

GALLERIES

INC.
25 West 54th Street

**MINNEAPOLIS WING
OPENS IN FEBRUARY**

The new wing of the Minneapolis Institute of Arts building is rapidly nearing completion, and it is hoped that it will be ready for occupancy some time in February according to the Museum News. This important addition, at the back of the present structure, will include fifteen new galleries, a large auditorium, and much needed work rooms on the ground floor. The total cost of the new wing will be about \$225,000, the greater part of which was contributed by trustees of the museum.

On October 25, the Friends of the Institute, an auxiliary group of women active in supporting the Institution's work, held their annual meeting at the Hotel Radisson. John R. Van Derlip, president of the board of trustees, brought up the question of the inadequacy of the funds available for completing the building. Within twenty minutes the sum of \$24,000 had been raised. The finance committee reported that \$10,000 had been subscribed by members and others not present at the meeting. Other subscriptions immediately brought the amount to a point which was considerably in excess of that actually needed. This will make it possible to finish the galleries on the second floor so that they may be occupied the first of the year, with the opening of the rest of the new wing, which is expected will take place soon.

On the main floor there will be six galleries, three on each side of the auditorium. This auditorium will seat 550 on the principal floor and 150 in a balcony. As it is segregated from the museum galleries it can be rented to outside organizations. On the second floor of the addition there will be nine exhibition galleries of moderate size, seven of which will have top light and two with side light. Two lecture rooms, each accommodating about 150, are planned.

In the basement there will be a large lunchroom, for both staff and visitors, a carpenter shop, a storeroom, and a printing shop, filling definite needs which have been felt for a considerable time.

And it may have no content so significant, so valid intrinsically, and so vital to America's future artistic development, as fine specimens of the creations of that group of artists working in happy seclusion during the era of Japanese art that blossomed in the print, from the year 1700 to 1840.

**MANY BRANCUSI
SOLD AT BRUMMER'S**

The exhibition of sculpture by Constantin Brancusi now at the Brummer Galleries is reported a great success. It has met with enthusiastic appreciation from an unusually large attendance and in addition to that there have been many sales. Among those who have bought works from this exhibition are Mr. H. J. Meyer of Washington, Edgar Levy, Mr. Serly, Earl Horter and others.

Brancusi himself is reported to be both pleased and astonished at the results of the exhibition. This is the first time that any number of his works have been sold.

LEGGATT BROTHERS

By appointment to H. M. King George V,
His late Majesty King Edward VII and
Queen Victoria

Pictures, Drawings & Engravings
30, St. James's St., London, S. W. 1.

HENRY J. BROWN

(Late W. Lawson Peacock & Co.)
**BRITISH PAINTINGS AND
WATER COLOURS**
Sent to all parts of the world
THE RAEBURN GALLERY
48 Duke St., St. James', London

ARTHUR A. BAILEY

Publisher of
Original Etchings, Aquatints, etc.
Works by Detmold, Cain, Roland Green,
Mathews, Litten, Evans, etc.
Modern Masters always in stock

SLOANE GALLERY
188, Brompton Road London, S. W. 3

The Modern English School

Paintings, Watercolours,
Wood-Engravings, Etchings
ST. GEORGES GALLERY
32a George St., Hanover Sq.
London, W. 1.

**TIRANTI'S
ART BOOK CATALOGUES**

ARE FREE

JOHN TIRANTI & CO.,
Maple Street - - - London, W. 1.

BACHSTITZ GALLERY

PAINTINGS
OBJETS D'ART—TAPESTRIES
CLASSICAL AND ORIENTAL
WORKS of ART

Scientific Bulletin No. IX-X will be sent on request

THE HAGUE—11 SURINAMESTRAAT
Affiliated with
BACHSTITZ, INC., Ritz-Carlton Hotel, NEW YORK

AN INTERNATIONAL MUSEUM OFFICE

An International Office of Museums is being organized at Geneva as a sequel to action taken last summer by the International Committee on Intellectual Cooperation of the League of Nations. This new Office will undertake to form ties of understanding and mutual helpfulness between museums throughout the world.

According to the *Museum News*, the task of organization is in the hands of the International Institute of Intellectual Cooperation, the Committee's working agency which is financed by the League of Nations, but the Office of Museums is to be an independent body which will find its own resources and develop its own program.

The Office was projected last spring. In the course of a month the Institute had canvassed the museums of Europe and had secured some three hundred approvals of the general plan. The American Association of Museums gave its adhesion through Dr. Vernon L. Kellogg, permanent secretary of the National Research Council, and chairman of the American section of the Committee. The various memoranda were brought before a Sub-Committee on Arts and Letters, which body offered the following resolution:

"The Sub-Committee notes with satisfaction the numerous adhesions which have reached the Institute to the scheme for the establishment of an International Office of Museums. It believes that the time has come to decide upon the institution of this Office and to indicate as follows the duties which it might be instructed to perform:

"(a) To encourage between the museums, either by districts or on a national or international basis, relations of mutual acquaintance and assistance, and for this purpose to establish gradually a concise catalog of the museums of the world, to encourage the establishment of national lists and eventually of an international list;

"(b) To encourage gifts and loans to museums from individuals;

"(c) To make known the important resources of chalcography, to encourage exchanges and to facilitate the sale of prints. To do likewise in respect of collections of medals and of casting workshops;

"(d) To develop the list of photographic collections, to encourage the photography of works of art not yet photographed and to facilitate their popularization by the method of microphotography;

"(e) To encourage the affiliation to each museum of associations friendly to the museum;

"(f) To study the most appropriate methods of helping the museums to fulfil their educational functions; lectures, excursions, temporary exhibitions, etc.

"The International Office of Museums may publish a bulletin.

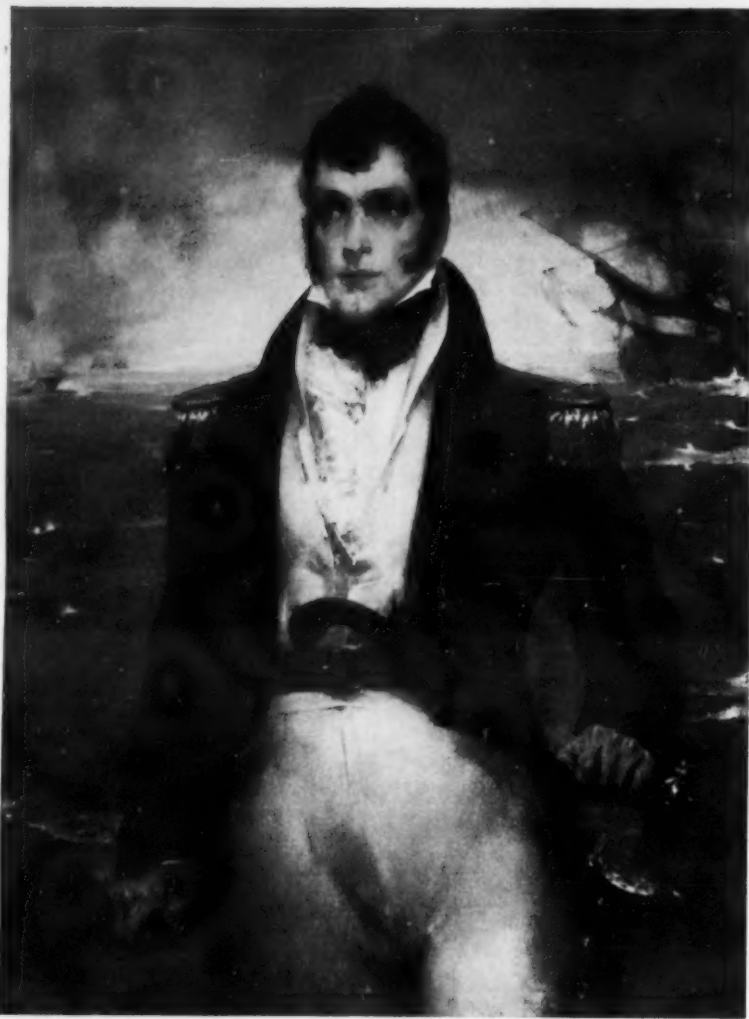
SUBSCRIBER FOR CARNEGIE FUND

PITTSBURGH.—Announcement was made at the Carnegie Institute that George W. Crawford of Pittsburgh had subscribed \$10,000 to the Patrons Art Fund of the Carnegie Institute. This new subscription brings the fund up to a total of \$150,000.

The Patrons Art Fund was inaugurated on Founder's Day, 1922, by the late Willis F. McCook. Since that time the following have become members of the Fund with similar subscriptions of \$10,000 each: Edward H. Bindley, Mrs. William N. Frew in memory of William N. Frew, Howard Heinz, Miss Mary L. Jackson in memory of her brother John Beard Jackson, George Lauder, Andrew W. Mellon, R. B. Mellon, W. L. Mellon, F. F. Nicola, Mrs. John L. Porter, Mrs. Henry R. Rea, Emil Winter and Mrs. Joseph T. Woodwell and Mrs. James D. Hailman in memory of Joseph R. Woodwell, and George W. Crawford.

In addition to this \$150,000 fund for the purchase of paintings for the Institute, the Carnegie Corporation of New York duplicates all such subscriptions. The duplicate amount goes to the Endowment Fund of the Institute.

Fifteen paintings have been added to the permanent collection of the Institute through the Patrons Art Fund since its establishment.



"COMMODORE PERRY"

By NICOLAI FECHIN

Painted for the Commodore Perry Hotel, Toledo, Ohio
Courtesy of the Grand Central Galleries

FAMOUS PAINTING TO BE MOVED

After hanging for years in that part of the Waldorf which was once a part of the great bar, but has recently been used as the Old Colony Club dining-room, "The Emerald Pool," a large Rocky Mountain scene by Albert Bierstadt, was taken down recently to be restored, revarnished and removed to Detroit.

The late A. T. Stewart caused a sensation many years ago by paying \$28,500 for the painting, and for some time after his purchase it hung in the Stewart mansion, at Fifth Avenue and Thirty-fourth Street, across from the Waldorf. Then the picture passed into the hands of the late Charles M. Atkins, a Union Square art dealer. Soon afterward he informed his friend, Roy Carruthers, then managing director of the Waldorf, that it occupied too much space in his shop.

At Mr. Carruthers' suggestion it was hung in the hotel along with another painting. When Mr. Atkins died he left the two pictures to Mr. Carruthers, who is now managing director of the Book-Cadillac Hotel in Detroit. Recently Mr. Carruthers decided to take the paintings there.

BOSTON IS GIVEN BINDER PORTRAIT

BOSTON, Mass.—A group of art lovers, through a committee consisting of Alexander Brin, Carl Dreyfus, Louis E. Kirstein, A. J. Philpott and A. C. Ratchesky of this city have just presented to the Museum of Fine Arts a fine portrait study of The Old Talmudist, by Jacob Binder, a young Jewish artist of this city. The painting was bought by a subscription raised among Jewish residents of Boston, as a work of art that properly represents the dignity and culture of their race. The painting is now on exhibition in the seventh gallery of the Museum.

Mr. Binder was born in Russian Poland about forty years ago, and since coming to America has studied at the Museum of Fine Arts school and under Joe De Camp. Mr. de Camp became deeply interested in him and did much to bring out his latent talent and to instill into his protégé the technique of realistic portraiture. Mr. Binder did many portraits before he attempted this, his latest and by critics regarded as his best effort to date.

MORSE MEMORIAL PLANNED IN BOSTON

BOSTON, Mass.—To perpetuate the memory of the late Professor Edward Sylvester Morse in the field of Japanese and allied Far Eastern art, a committee has been formed to raise a memorial fund bearing his name, to be established at the Museum of Fine Arts, where he spent thirty-three years in the great Japanese department. It is intended that the income only of the fund shall be expended, and that purchases from it, primarily of pottery to augment the great collection that Professor Morse presented to the museum, shall bear his name whenever added. On the committee are Mrs. Goddard Weld, John Ellerton Lodge, J. B. Millet, Kojiro Tomita and Francis Stewart Kershaw.

EXHIBITION AT GUTTMAN GALLERIES

At the Guttman Galleries, 33 West 58th Street, there are now on exhibition French and English miniatures of the XVIIIth and XIXth centuries by Mathieu, Laurent, Rochard, Harding and Burton and paintings by Van Huysum, Dirck van Berghen and Van Blarenberghe. Original drawings, also being shown include works of Murillo, Velasquez, Raphael, Michelangelo, Greuze, Boucher, Goya, etc.

KAISER KARL'S NAME MISUSED

VIENNA.—Authorities in Vienna declare that the sale in Hamburg of art objects of the late Kaiser Karl of Austria is fictitious. Kaiser Karl has never been in possession of the castle mentioned as the place of origin of these objects, nor has anything appertaining to this estate passed Austrian frontiers. It is evident that the name of Austria's last sovereign was abused by the auction firm with the purpose of attracting crowds to the sale.—F. T.

A CORRECTION

On the first page of THE ART NEWS of Dec. 4 the purchase of "Pinkie," by Sir Thomas Lawrence, was credited to "Sir George Duveen." The name should, of course, have been Sir Joseph Duveen.

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

Antique Works of Art

Paintings · Tapestries · Furniture

510 Madison Avenue

New York

JAN KLEYKAMP GALLERIES
CHINESE ART

3 AND 5 EAST 54TH STREET

NEW YORK

DAVE'S TURNER & CO

Established 1870

39 Pearl Street, New York City
London Paris"OLD MASTERS"
IN THE FINE ART OF SHIPPING

Experts for fifty-four years in packing and transporting works of art, exhibitions, antiques, household effects and general merchandise. New links of intercity haulage by motor truck now added to complete our chain of service at reasonable cost for forwarding. Customs Brokerage, storage, trucking, marine insurance.

Representative will gladly call upon request

Phone
Bowling Green 7960Cable Address
Spedition

DEMOTTE

25 EAST 78TH STREET

NEW YORK

Harman & Lambert

Established in Coventry Street
During Three Centuries

BY APPOINTMENT

Dealers in

ANTIQUE SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

Arnold Seligmann & Fils

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
11 East 52d St., New York

FREDERICK KEPPEL & CO.

ETCHINGS by

Joseph Pennell

Through December

16 EAST 57th STREET

Daniel Gallery

PAINTINGS by
Modern Masters

600 Madison Avenue New York

C.W. Kraushaar
Art Galleries

680 Fifth Ave. New York

PAINTINGS · ETCHINGS
and BRONZES

by Modern Masters
of American and European Art

Frank T. Sabin

Established in 1848

OLD MASTERS
PAINTINGS
and
DRAWINGS

of the
Highest Quality

172 New Bond Street
London, W. 1
Only Address

HOHENZOLLERN ART MAY COME TO U. S.

BERLIN.—American and English art trade will probably have the privilege of being offered the art objects which through the financial arrangements in Prussia have been delivered to the Hohenzollern family. It is interesting that English and American art circles will be informed about the objects included in the agreement, while the German nation is ignorant of the volume and real nature of these transactions. Up to the present it has been utterly impossible to obtain from the ministry of finance, which is concerned with the matter, an authentic list of the art objects given up to the Hohenzollern. This reluctance is due to reactionary groups who do not wish publicity. It is known that Finanzrat Dr. Hübner, who is responsible for the recently concluded arrangement, is a frequent visitor in circles, which are graced by the former Crown Princess' presence. This fact gives rise to conjecture and public opinion is stirred by the question whether the task of protecting the nation's property against the acquisitiveness of the Hohenzollern, was rightly conferred on a man, who, though a republican, apparently does not avoid the society of the republic's evident adversaries. However, agreements have already been ratified by the Prussian chambers. It is hoped that the matter will be made public at the next session. The other German provinces have not yet settled the agreements with the former ruling families and it is to be hoped that the occurrences in Prussia will serve as a lesson. Thuringia, for instance, has brought an action against Princess Schwarzburg-Rudolstadt on the ground that extremely valuable art objects have been arbitrarily removed from the castle in Rudolstadt and secretly sold. A preliminary order has been issued by the court interdicting the further removal of any of the objects under penalty of a fine of 20,000 marks.—F. T.

KILMARNOCK BURNS SOLD FOR £780

LONDON.—Books, autograph letters, and documents of various kinds produced £3,930 on Nov. 18th, at Sotheby's, the highest price, £780, being paid by Mr. Fleming, a private collector, for a copy of the first edition of Robert Burns's "Poems," published at Kilmarnock in 1786, the *Times* reports. This copy is of "association" interest, for it has the book-plate of James Earl of Glencairn, whose kindness to the poet found expression in the beautiful lament which Burns wrote on the Earl's death. The copy is bound in contemporary, and has, therefore, been slightly "trimmed"; it was the property of the late Mr. David Barlas, of Edinburgh, as was also the presentation copy from the translator of Sir Walter Scott's version of Goethe's "Goetz of Berlichingen," 1799—£19 (Fleming).

The second highest price, £520 (Spencer), was paid for Mr. O. Hawkshaw's extra-illustrated copy of Boswell's "Life of Samuel Johnson," 1831, extended to 16 folio volumes by the addition of over 900 portraits, views, drawings, and autograph letters. A set of the first edition of Dickens's "Pickwick Papers," 1836-7, in the original parts, but wanting Part X, with wrappers and some of the advertisements—£470 (Spencer); C. L. Dodgson, "Alice's Adventures in Wonderland," 1886, and "Alice's Adventures Under Ground," 1886, both inscribed presentation copies to the vendor, Miss Edith Martin (now Mrs. E. E. Pitt)—£50 (Maggs); R. L. Stevenson, "The Laureat Ste'enson," Edinburgh, 1885, four pages, exceedingly rare—£160 (Maggs).

Among the MSS. were:—John Dowland, "A Collection of Songs and Dances by Dowland and Others," circa 1600, on 136 leaves—£390 (Rosenbach Company) (this volume has continued until now in the possession of the composer's family); Lope de Vega Carpio, the manuscript (partly autograph) of his play *De Desdichada Estefania*, 1604, 70 pages—£100 (Maggs) (this MS. was acquired in Spain by the 4th Earl of Clarendon during his official residence there, 1833-9, and was now sold as the property of his descendant, Mr. Gerald H. Villiers).



"THE HOUSE OF CLAUDE LORRAIN"—WOOD-ENGRAVING
BY PAUL-EMILE COLIN

RARE ENGRAVINGS SOLD AT LEIPZIG

LEIPZIG.—The sale of old engravings at C. G. Boerner's from the collection of the late King Friedrich August II of Saxony, of the Dürer Collection formed by Hans Grisebach of Berlin, and of an old collection of Rembrandt's etchings was a very successful one, the total being \$150,000. There were many of the international dealers at the sale, moreover the directors of the public print-rooms of Berlin, Stockholm, Copenhagen, Dresden, Nürnberg, Münster, as well as a good number of private bidders from different parts of Germany, from the Low-Countries and Switzerland. For the first time, there were also two representatives of the Cleveland Museum at the sale.

The highest prices were paid for some of the very rare engravings by the Master E. S. of the year 1466 (16,600, 15,200, 13,200, 13,000 Reichsmarks), for the brilliant first state of Rembrandt's Portrait of Clement de Jonghe, 15,600 marks, and a fine impression of the famous landscape with the three trees, 13,900 marks. The battle of ten naked men by Pollajuolo fetched 8,200 marks, the rare engraving by the monogrammist B. G. 11,000 marks and the finest of the engravings by the master L. C. 10,500 marks. Other more important items were: (all prices in marks):

396—Cranach. S. Christopher.....	M. 5,000
397—Cranach. The Same.....	2,200
413—Cranach. The Adoration of the Virgin.....	7,000
418—Cranach. The Judgment of Paris.....	2,200
424—Cranach. Soldier and Lady.....	2,900
506—Dürer. Adam and Eve.....	3,000
507—Dürer. The Passion of Our Lord.....	2,300
547—Dürer. Anyone.....	2,200
551—Dürer. Melancholy.....	2,200
553—Dürer. Nemesis.....	2,700
566—Dürer. The Knight, Death and the Devil.....	6,400
577—Dürer. Woodcut. Simon.....	2,800
581—Dürer. Woodcut. The Little Passion.....	3,600
586—Dürer. Woodcut. The Apocalypse.....	2,600
626—Dürer. Woodcut. Varnisher.....	3,900
649, 650, 651—Duvet. Scenes from the Apocalypse.....	2,100, 3,100, 2,900
652—Duvet. Diane and the King.....	3,200
653—Duvet. The Flight.....	4,000
713, 715, 719, 720—Hirschvogel. Landscapes.....	2,950, 2,800, 4,250, 2,800
822—Mair. The Prayer.....	2,900
824—Mantegna. The Entombment.....	2,600
866, 867, 869—Meckenem. Different Subjects.....	2,700, 2,050, 2,100
872—Master E. S. The Scourging of Christ.....	8,200
877—Master E. S. The Letter.....	8,600
882—Monogrammist, B. M. Solomon.....	6,800
884—Monogrammist, L. C. Christ's Entry Into Jerusalem.....	8,000
1173—Rembrandt. The Angel Appearing to the Shepherds.....	4,700
1178—Rembrandt. Christ Preaching.....	6,000
1185—Rembrandt. The Descent from the Cross.....	3,900
1227—Rembrandt. The Oval.....	2,350
1229—Rembrandt. Amsterdam.....	2,650
1235—Rembrandt. Landscape with a Hay-Barn.....	5,100
1251—Rembrandt. Faust.....	2,900
1259—Schongauer. St. Joan.....	3,500
1314—Schongauer. Coat of Arms.....	2,000
1316—Schongauer. The Crozier.....	2,700
1338—Vellert. The Deluge.....	2,200
1531—Jones. Miss Kemble, in Black.....	2,250
1532—Jones. Miss Kemble, in White.....	2,200

AMERICA TO GET ROYAL ARMOR

BERLIN.—It is announced that an Austrian prince, archduke Eugen, has sold the collections housed in his castle Hohenwerfen in the district of Salz-

BEHAR CARPET TO BE WIDELY EXHIBITED

The famous animal carpet from the Emperor of Austria's collection which Mr. Victor Behar of London recently brought to America and which is now on exhibition at the Persian Exhibition in the Pennsylvania Museum will be on view at the Corcoran Art Gallery in Washington from the fourteenth of this month until the twentieth, when it will be returned to the Pennsylvania Museum, to remain there until the close of the Exhibition on the 31st of December. From Philadelphia the carpet will be taken to the Boston Museum of Fine Arts where it will be on display until the 15th. There is still a possibility that the rug may be shown publicly in New York before Mr. Behar returns to London but final arrangements have not yet been made.

POPE TO LECTURE IN PHILADELPHIA

Mr. Arthur Upham Pope will give two lectures in connection with the Exhibition of Persian Art now running at the Pennsylvania Museum in Fairmount Park, Philadelphia. The first, on Wednesday afternoon, December 15th, at 2.30 P. M., will deal with the "Fundamental Principles of Persian Art." Mr. Pope will discuss and define some of the characteristic features that are to be found in the entire range of Persian Art of all periods and in all media and will discuss the origin, the evolution and the influence of these principles.

On Monday, December 20th, the topic will be the "Aesthetics of Persian Carpet Design." This lecture will offer a detailed analysis of the patterns of the Austrian Animal Carpet and the Ardebil carpet with an explanation of their effectiveness in terms of modern Psychological Aesthetics.

A considerable number of people are going from New York to hear the lectures (leaving the Pennsylvania station at 12 o'clock and getting off at West Philadelphia). These will be the only lectures to be given by Mr. Pope in the East this year and the only public lecture to be given in connection with the Persian Art in Philadelphia.

burg to an American collector. The bulk of the objects transferred to American consists of ancient arms used in the Middle-Ages by peasants. The collection is unusually interesting through its number and good preservation. It is reported that a collection of Italian, French and Spanish weapons, the property of Archduke Leopold Salvator, has passed into the hands of a rich American collector, Mr. Hatawai. It appears from these facts that Austria is still a fertile hunting ground for connoisseurs and collectors.

THE HOUSE OF CLAUDE LORRAIN

"To save from ruin the birthplace of Claude Gellée, called 'Le Lorrain,' at Chamagne, Vosges, the Council General of the Department has only voted a part of the sum necessary.

"The Committee sends out an appeal in order to complete this sum, to enable it to repair and keep up the house.

"Help if you will in rendering homage to the memory of the great landscape painter."

PARIS.—Such is, in its blunt and moving conciseness the call sent out by the Committee formed at the instigation of the Syndicat de la Presse Artistique, headed by M. Paul Léon, Director of the Beaux Arts, and M. Frantz Jourdain, President of the Autumn Salon, addressed to the friends of art. THE ART NEWS heartily supports this work.

Upon the authority of an art critic of the XVIIIth century, d'Argenville, who published an *Abrégé de la Vie des plus fameux Peintres*, writers on art and biographical dictionaries asserted, one after the other, that Claude was born in a "castle" at Chamagne. This statement comes from the fact that d'Argenville took his data from an Italian book of the preceding century *Notizie de Professori del Disegno* by Baldinucci and misunderstood the word *Castello di Chamagne*. Used in that way, "castello" simply meant a "big village" and not a castle. It is quite natural that the painter of the magnificent palaces of Cleopatra and of the Queen of Sheba and all the others, the inventor of the most glorious sunsets ever painted, should have been born in a castle. In reality Claude was born in a very humble house, which still exists, but will not much longer if someone does not come to the rescue, for it is falling into ruin.

In order to save it, a generous resident of Nancy, M. J. B. Corbin, has bought and presented it to the Department of the Vosges. But it is in need of many repairs, the rain comes in through the broken roof, rotting the walls. If it must wait till the public authorities, always slow, are set in motion, it will be too late. It is to make up for their indifference and slowness that a committee has been formed. Under its auspices an exhibition of prints by Claude Lorrain has been organized at the Marcel Guiot Gallery. This fine exposition which contains a number of very rare proofs, among others a first state of the famous Campo Vaccino, has for its object not only to render homage to the memory of the artist, but also to attract the attention of amateurs of art to the deplorable condition of the house in which he was born.

A fine wood engraving by the artist, Paul-Emile Colin which we reproduce here, shows it as it is on the Moselle plain. The committee counts upon all admirers of Claude to help in this task, and believes its appeal will not be in vain.—H. S. C.

BURLINGTON MAGAZINE
MONOGRAPH



CHINESE ART

AN INTRODUCTORY REVIEW
OF PAINTING, CERAMICS,
TEXTILES, BRONZES,
SCULPTURE, JADE, Etc.

by

ROGER FRY, BERNARD RACKHAM,
LAURENCE BINYON, W. PERCEVAL
YETTS, A. F. KENDRICK, OSWALD
SIREN, W. W. WINKWORTH.

150 Illustrations in Colour and Monochrome, and a Series of Maps and valuable Appendix, etc.

PRICE \$10.00

Illustrated Prospectus sent on request

E. WEYHE

794 Lexington Avenue New York

Subscriptions also received for The Burlington Magazine for the year \$9. Per copy \$1.

Dr. Jacob Hirsch
c/o ARS CLASSICA

OLD COINS
AND MEDALS

Highest Quality
CLASSICAL
ANTIQUITIES

also of the
MIDDLE AGE
AND RENAISSANCE

31, Quai du Mont Blanc
GENEVA, SWITZERLAND

TO LET FURNISHED FLORENCE, ITALY

Historical Villa with Extensive Old Park, and small farm. Library and picture gallery. Fifteen minutes from center amidst splendid scenery.

For particulars address
EYRE & EVERS
Estate Agents Florence, Italy

Old and Modern Masters

Paintings restored, revarnished, relined, cleaned by expert. References from museums, dealers and collectors

O. ROUST
Studio, 150 East 34th Street, New York
Telephone Ashland 6749

GAINSBOROUGH

GALLERIES, Inc.

Fine Paintings
Rare Antiques

222 Central Park South
New York

F. Valentine Dudensing

43 East 57th Street, New York
MODERN ART

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS and
WORKS of ART
Estates Appraised Paintings Bought

E. J. VAN WISELINGH & CO

HIGH CLASS
PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN AMSTERDAM

COMING AUCTIONS

AMERICAN ART ASSOCIATION

LYMAN C. FLYNT CLOCKS
Exhibition, December 11
Sale, December 15

The famous collection of clocks assembled by Lyman C. Flynt of Monson, Massachusetts, which is one of the largest and probably the most valuable collection of clocks in this country, will be sold at the American Art Galleries on Wednesday afternoon, December 15th.

This collection of 289 clocks is comprised chiefly of American examples by such famous makers as Elisha Hotchkiss, Eli Terry, Seth Thomas, Daniel Pratt, Terhune, Edwards, and Charles Straton, with representations from nearly every foreign country, including Holland, Germany, England, Ireland, Japan, Newfoundland, France, and Switzerland.

There are many delightful examples of Shelf clocks, Mantel clocks, Wall clocks, Wag-on-the-wall clocks, Grandfather clocks, Banjo clocks, Dutch wall clocks, Grandmother clocks, Hanging mirror frame clocks, Lyre clocks, to be found in mahogany, walnut, pine, and cherrywood of various designs, styles, and sizes.

Of unusual interest is the quaint Japanese clock. A broad disc of gilded metal hides the mechanism. With each movement of the wheels a delicately modeled gilded butterfly slowly twirls around the centre of the face. A gold-winged swallow instead of the usual cuckoo indicates the time.

There are a number of Dutch wall clocks elaborately decorated and which date about 1650. Another especially interesting clock is one set in an oil painting depicting a battle between the French and the Turks. In the background is a tower in which the dial is set. This clock strikes on the quarter, half, and hour.

A striking mahogany Banjo clock, maker unknown, has two painted pictures; one of a battle scene at sea, and the other containing a seal of the United States.

RAIMUNDO RUIZ
COLLECTION

Exhibition, December 11
Sale, December 16, 17, 18

The D. Raimundo Ruiz Collection of Spanish Renaissance objects of art furnishings, etc., will be dispersed at public sale on December 16, 17 and 18 at the American Art Association.

Upon the basis laid in the Spanish Gothic period by the architects and sculptors from France arose a transitional style stimulated by Flemish influence, which in turn was succeeded by a more monumental art under the guidance of Italian artists. These successive periods are represented in this collection by many interesting and varied examples.

Primitive pictures of the Schools of Aragon and Castile; also an interesting rendering of a patrician lady by El Greco, with which Sr. Ruiz is prepared to give the purchaser a guaranty as to its authenticity.

The furniture in walnut and pine wood, comprises many varieties of chairs, library, guard-room and side tables, arcons, armarios and several varguenos, some of which are mounted with finely wrought iron hinges and lock plates typical of Spanish metalcraft. There are also many purely furnishing

objects of later date and of provincial origin. The important display of textiles, which includes sumptuous brocades, damasks and velvets, some twenty-five richly embroidered silk shawls, and a quantity of Spanish point lace used in conjunction with linen as coverlets, is enhanced by the addition of twelve gaily colored Alpujarra rugs and five rare XVI-XVIIth century Cuenca, Hispano-Moresque and Hispano-Arab carpets. These latter are of particular importance both as to rarity and size, and are from the private collection of Sr. Ruiz's father.

The collection is replete with much finely wrought iron in the form of gates, rejas and balconies, together with walnut and pine wood palace, entrance and convent doors, and decorative cathedral, church and vestibule lanterns.

ANDERSON GALLERIES

SAYRE LIBRARY
Exhibition, December 6
Sale, December 13

The library of the late Robert H. Sayre, to be sold at the Anderson Galleries, includes collectors' books in attractive bindings, library editions of standard authors, collected sets of first editions, books from private presses, etc. Among the most interesting titles we note a French Bible printed in 1642 for Louis XIV.; a fine uncut copy of the first edition of Edmund Lodge's *Portraits of Illustrious Personages of Great Britain*; the fourth edition of Milton's *Paradise Lost*, which is the first illustrated and first folio edition; a set of the Banksian Shakespeare, one of 500 copies with the scarce final volumes, issued fifteen years after the publication of Vol. XX, and the Stonegate edition of Laurence Sterne, one of 150 copies on Japan vellum with the plates in two states. The items from a Southern consignor include a two-page A.L.s of Robert Browning, a large paper set of Pearson's *English Dramatists*, a fine copy of McKenney's and Hall's *Indian Tribes*, and the centenary edition of Scott's *Waverley Novels*.

WOLFE-GUIBAL FRENCH
FURNITURE

Sale, December 15, 16

At the Anderson Galleries Provençal and Italian furniture and objets d'art from the collection of John Wolfe of Paris and New York, together with antique French provincial furniture from the residence of Madame Renée Guibal of Ganges, Herault, France, will be sold. We regret that at the date of going to press the catalogue of this sale has not been received, rendering a detailed account of the sale impossible.

AUTOGRAPH MSS.
INCUNABULA, Etc.

Exhibition, December 6
Sale, December 16

Various consignors contribute material that makes this sale at the Anderson Galleries a notable one in its field. The fine series of autograph mss. include eleven specimens by Lafcadio Hearn, among them *In a Japanese Garden* and the *Kizuki: The Most Ancient Shrine in Japan* with Hearn's own illustrations. There is a superlative Roosevelt ms., a review of Captain Mahan's *Influence of Sea Power upon History*, as well as mss. of Thomas Bailey Aldrich, Louise Imogen Guiney, William Dean Howells and Henry James. Three O. Henry mss. should attract great attention. Especially interesting is the contract between Sydney Porter and the editor of *Everybody's* for a series of 12 stories. There is a delightful Robert Burns letter, the complete original ms. of Conrad's story *The Return*; the first edition of Stevenson's *Catriona*, with a self-portrait of the author, autographed; and the very rare first edition of Yeats's first published work; inscribed by him. One of the most important items in the sale is the excessively rare *edito princeps* of Apuleius, of which there are only five known copies in America. The present copy is very large and in perfect condition. The series of manuscript *Horae* include a delightful XVth century *Horae* in miniature, a magnificent *Horae Beatae Mariae Virginis* on vellum, with 10 large and 23 small illuminations by, or of the school of Nicolas Spierinck, and a printed *Horae* on vellum; also XVth century, with many woodcuts, brilliantly illuminated in gold colors. Among the many items of historical importance we note the original orderly book covering the organization of the American army

by Washington; a three page A. L. s of Washington to Thomas Paine; a magnificent Lincoln ms., his certificate on the autograph transcription of his speech on slavery and the Union.

The Admiral Bayntun collection of historic naval documents, comprises a unique group of autograph letters and historic documents of Nelson. These include the famous secret memorandum of Oct. 9, 1805; the apparently unique contemporary diagram of the ships standing off with all sails set just before the action commenced; Nelson's own signed order of battle with autograph notes written in by Capt. Bayntun when Trafalgar had become history; Admiral Collingwood's signed general order on the death of Nelson; Admiral Collingwood's general order immediately after Trafalgar, proclaiming a day of thanksgiving and humiliation and Admiral Collingwood's order to Capt. Bayntun to destroy rudderless Spanish prizes, signed by the Commander in Chief.

OKAJIMA CHINESE AND
JAPANESE ART
Sale, December 17, 18

Chinese and Japanese objects of art, carved jades, agates and other precious hardstones from the Japan Art Studio of T. Okajima will be sold at the Anderson Galleries. Jewelry, brocades, ornaments, ivories, porcelains, etc., will also be offered at the same date.

PLAZA ART ROOMS

STILLMAN-LAWRENCE
FURNISHINGS

Exhibition, December 13, 14
Sale, December 15, 18

At the Plaza Art Rooms, during four days of the coming week there will be a sale of beautiful home furnishings from the estate of Charles Chauncey Stillman, sold by order of Dr. Ernest G. Stillman, and from the estate of Emlen Newbold Lawrence, sold by order of John Burling Lawrence. Handsome furniture, rugs, paintings, porcelain and objects of art are featured.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street

December 15—Early American and foreign clocks.
December 16, 17, 18—The Spanish collection of Sr. D. Raimundo Ruiz.

ANDERSON GALLERIES
Park Avenue and 59th Street

December 13—Portion of the library of the late Robert H. Sayre, together with collectors' books from a Southern consignor.
December 14, 15—American and European paintings, water colors and drawings from the estate of the late Whitman W. Kenyon.
December 15, 16—Provençal and Italian furniture, etc., from the collection of John Wolfe, Esq. Antique French Provincial furniture from the residence of Madame Renée Guibal.
December 16—Autograph mss., the magnificent Nelson collection, incunabula, illuminated mss., etc., etc.
December 17, 18—Chinese and Japanese objects of art sold by order of T. Okajima.

PLAZA ART ROOMS
5-9 East 59th Street

December 15, 18—Beautiful home furnishings from the estates of Charles Chauncey Stillman and Emlen Newbold Lawrence.

WALPOLE GALLERIES
12 West 48th Street

December 14—Japanese color prints.
December 16, 17—Glass, china, silver and furniture, mainly early American.

RAINS GALLERY

December 17, 18—Handsome furniture from the stock of a prominent importer. Gross and petit point suites, settees, chairs, etc., together with other fine furniture. Fine silver.

The Pennsylvania Academy
of the Fine Arts

Broad & Cherry Sts., Philadelphia
Oldest Art School in America
Instruction in Painting, Sculpture and Illustration. Send for Circular.
ELEANOR A. FRASER, Curator

French and English
MINIATURES

18th and 19th Centuries
by Mathieu, Laurent, Rochard, Harding and Burton

PAINTINGS

by Van Huysum, Dirck van Berghen, Van Blarenberghe

ORIGINAL
HAND DRAWINGS

by Murillo, Velasquez, Raphael, Michel Angelo, Greuze, Boucher, Goya, Van Oos, Pannini, etc.

GUTTMAN

33 West 58th Street New York

RARE ENGRAVINGS
IN BERLIN SALE

BERLIN.—Some fairly high prices were paid at Hollstein and Puppel's sale, which began on Nov. 18, of a large collection of English and French engravings and drawings chiefly of the XVIIIth century, formerly the property of an unnamed Prince. The feature of the first day's sale was a finely colored impression of Debucaourt's "La Promenade Publique" in excellent condition. This print is very rare, especially in such good condition. A copy was recently sold in Paris for some £500, and there was some expectation that this figure would be exceeded to-day. The impression offered to-day was secured by a Dutch bidder for 7,000 m. (£350).

Several important lots were taken out of their turn, for instance, No. 803, Moreau le Jeune's "Seconde Suite d'Estampes pour Servir à l'Histoire des Modes et du Costume de France dans le Dix-huitième Siècle" (1776), which fetched 6,400 marks (£320). It was bought by an English bidder, who also secured the Siegmund Freudenberg series of 12 sheets (1775) on the same subject, for 3,550 marks (£177).

There was some sharp bidding for the Bonnets. In most cases it went beyond 1,000 marks (£50) for single prints. For the set of two "gallant themes" entitled "Declaration" and "L'Amant Pressant" 3,700 marks (£185) was paid, and for the "L'Eventail Cassé" and "L'Amant Ecoute" similar in subject, which were taken together, 4,300 marks (£215) was paid. An impression of Baudouin's "L'Epouse Indiscrète" fetched 1,530 marks (£76), and one of Boilly's "Coquette Nationale," 2,000 marks (£100). The Bouchers did not seem to arouse much interest except a fine drawing of a man's head and shoulders, for which 500 marks (£25) was paid.

Works of William Bromley, John Browne, Bunbury, Burke, and Caldwell fetched between 30 and 50 marks. Thomas Cheesman's "General Washington" and "Adelaide" fetched 230 and 275 marks respectively; 300 marks was paid for an impression of Dickenson's

COE-SLOANE COLLECTION
SOLD AT PLAZA

At the Plaza Art Rooms, the sale of the art collections of W. R. Coe and A. B. Sloane, held on December 1-4, realized some high prices. Among these are \$2,500 paid for a palace Kerman-shah rug and \$1,500 for an Aubusson tapestry.

STUDIO NOTES

Louis Ritman has returned from Paris and taken a studio at 140 West 57th Street.

F. McGillivray Knowles and Mrs. Knowles, who spent the summer in Canada, are at their studio at 340 West 57th Street, where they have resumed their informal Saturday evenings.

Eulabie Dix Becker, who has been in town to paint a portrait, will return to Paris on Dec. 11th.

Jonas Lie, who has been in Norway since May, returned to this country last month.

Paul Bartlett has returned from France, where he spent the summer.

Margaret Fitzhugh Browne is in town during her exhibition at the Ainslie Galleries.

Martha Walter, who spent the summer in France, Spain and North Africa, has returned. She painted entirely in watercolor on the trip.

Armin Hansen has been in this city during his exhibition at the Milch Galleries, from his home in Monterey, California.

Mr. Harry A. Vincent and Mrs. Vincent will leave on December 11th for Spain, Africa and France. Mr. Vincent's summer studio is at Rockport, Mass.

"The Gardens of Carlton House with the Neapolitan Ballad Singers" and 435 marks for his "Paysanne de la Maurienne." The highest price paid for a Demarteau was 1,650 marks (£82) for the "Vénus Couronnée par les Amours" (Huet). The sum of 3,500 marks was paid for a set of four representing "Morning," "Noon," "Afternoon," and "Evening," also after drawings by Huet.



Messrs. WHITE, ALLOM & CO.

NOW ON EXHIBITION

EARLY ORIENTAL RUGS
AND ITALIAN TEXTILES

From the Private Collection of

Mr. V. BEHAR (of Glasgow)

LONDON, ENGLAND

817-819 Madison Avenue

NEW YORK CITY

Rhineland 3691

MILCH GALLERIES

Members of the Associated Dealers in American Paintings

PAINTINGS by AMERICAN ARTISTS

WATER COLORS - ETCHINGS - DRAWINGS - BRONZES

FINE FRAMING

108 West Fifty-seventh Street

New York City

See Art Calendar for current exhibitions

National Academy
of Design
NOW

215 West 57th Street

Daily 10 A. M. to 6 P. M.
Sundays 1:30 to 6 P. M.

Admission 50c
Including Catalogue

P. Jackson Higgs

Works of Art

11 East 54th St., New York

PAINTINGS, BRONZES, ROMAN
AND GREEK EXCAVATIONS, TAP-
ESTRIES, CHINESE PORCELAIN,
RARE RUGS, OBJETS D'ART.

Amsterdam New York

Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS

Dutch and French

NORWEGIAN LANDSCAPES

by William H. Singer, Jr.

Finest examples of
Dearth and Dessar

Agent, THOMAS DEFTY

58 West 57th St., New York

LONDON

It was a graceful gesture on the part of Sir Leicester Harmsworth to present to Canada's Prime Minister, Mr. Mackenzie King, Sir William Orpen's portrait of her ex-Premier, Sir Robert Borden. This work was acquired by the donor at the recent dispersal of the portrait work executed during the Versailles Conference, and has all that instantaneous lifelikeness that so often characterizes the quickly noted work and is equally often lost in a carefully detailed picture. Mr. King has appropriately responded to the gift by sending Sir Leicester a copy of the Catalog of the Northcliffe Collection, published by the Public Archives of Canada in connection with the gift of manuscripts, paintings and books, made three years ago to Canada by Sir Leicester as a memorial to his brother Viscount Northcliffe.

Our Banks, whose buildings (they endeavor as far as possible to confine their premises to corner sites,) are gradually becoming landmarks of dignified architecture, are going still further just now in the encouragement of art, Lloyds Bank having decided lately to render the Rome prize a goal still more to be desired, by entrusting the winners of it with the work of designing new buildings for their local branches. These designs are to be drafted after the completion of the three-year course at the British School of Architecture in Rome, and the scheme should afford the clever artist a most valuable opportunity of giving at the very outset of his career a practical proof of his quality. Indeed a step in the right direction, though the older men many quibble at youth being allowed to step in where formerly the prerogative of age prevailed.

As a result of the correspondence that passed between Sir Joseph Duveen and the Prime Minister, Mr. Baldwin, a few months ago on the subject of the encouragement of the modern artist, "The Imperial Gallery of Art" for the exhibition of the works of Contemporary British Artists has now been opened at the Imperial Institute. The latter is not a centre to which the public has ever showed itself inclined to flock, in spite of the fact that the Victoria and Albert Museum and other museums in the immediate neighborhood have been taken intimately into the public's affections. However let us hope that the gallery will alter the tide of affairs and receive that need of respectful attention which its object deserves for it. Exhibitions proper will not commence until next spring, when the board of trustees will invite a select list of artists and sculptors to contribute, but a special show has been got together to inaugurate the opening, consisting of two groups, one of drawings by eminent English artists recently purchased by the Art Gallery of Cape Town, and the other of works entered in the final competition for this year's Rome scholarship. The latter brings already more than one new artist within the range of the critic's attention, one Glyn Jones having in particular earned golden opinions for a study of builders at work climbing ladders and carrying hods.

Any alteration in connection with that public institution, known with all the affectionate familiarity of abbreviation as "Christie's," is of general interest, for few places have been the scene of more pleasant surprises or more dashed hopes than this truly romantic salesroom. Not a day passes without some optimistic soul calling there to test his luck in regard to some possession which may turn out to be valuable be-

yond his dreams, or worthless utterly. So great a feature in the daily activities of the firm is the reception of callers, that an extension of the room in which these visitors are interviewed has had to be carried out and structural alterations are in consequence now proceeding. The winter season opened a few days ago with a picture sale at which prices ruled at a level which gave good promise of a successful season ahead.

MADRID

Among the latest grants made by the Government to the Provincial Commissions of Excavations and Preservation of Monuments are the following: for the excavation of the Roman mosaic of Pachs, 1,000 pesetas; for the excavation of the dolmens of the province of Barcelona, 1,000; for the exploration of the paleolithic caverns of Capellades, 1,000; for excavations in the site of the ancient Iberian settlement of Puigcastellet, 2,000; for repairs to the Roman bridge at Martorell, 2,000; for repairs to the byzantine church of Villafraña, 3,000.

The Cid is the national hero of Spain. The epic poem of his prowesses is in Spanish literature equivalent to the "Chanson de Roland" in France, the "Nibelungenlied" in Germany, or the "Arthurian legends" in England. He is now to have his Museum in Burgos, his native city, where many items connected with him have been preserved either in the cathedral, the provincial museum, the library, and other places. The Cid died in 1099, hence very few of his personal belongings, except some armor, have come down to us, but the Museum will be exceptionally rich in illuminated MSS of the "Poem of the Cid." Chief among them is the famous "Gesta Roderici Campidocti" which at one time belonged to the San Isidoro Library, in Leon, and is now one of the most valued treasures of the Academy of History in Madrid. Similar museums are the Greco Museum, in Toledo, and the Cervantes Museum, founded in Valladolid by an American, Mr. Huntington.

Two more of the numerous artistic competitions arranged by the Government have just taken place. Numerous artists have taken part in the Exhibition of Decorative Art, and the first prize of 4,000 pesetas has been awarded to Luis Quintanilla; the second prize, of 2,000 pesetas, going to Fernando Marco. In the exhibition of engraving, the first prize of 500 pesetas has been awarded to the work entitled "Scientia et Litterae" and the second prize of 200 to that entitled "Wings." The names of the authors have not yet been disclosed.

The Nancy Gallery is holding an exhibition of the works of the young artist, Bernardino de Pantorba. It includes 35 portraits of notable people and 15 landscapes of Majorca. In his drawings, Pantorba ignores the passing fashions of the modern and ultra-modern, and proclaims the unshakable mastery of classical drawing, permanent and fundamental. The firmness and accuracy of his lines, the harmony of the spaces, the fine feeling for character, all combine to make his portraits excellent likenesses and successful works of art. His mastery for drawing stands him in good stead when he turns to a different technique. His oils of Majorca land and seascapes are also of excellent quality. The golden land of Majorca, the opalescent blue of the Mediterranean have imparted poetic suggestions to the inspiration of the artist. The play of light and color is caught with a full and perfect knowledge of the blending of tones and the vibration of contrasts.

—E. T.

PARIS

Besides the fine exhibition of the works of a prince among artists, that of the prints by Claude Lorraine at the Marcel Guio gallery, several exhibitions of princes among men are taking place at the moment, that of the Prince of Annam and that of a great mandarin of the Third Republic, M. Etienne Clementel, who was at least six times a Minister.

Let us say at once that the paintings which Prince Ham Nghi of Annam is showing at the Mantelet Gallery have nothing in common with the amateurish productions which one looks for generally from sovereigns, and that they do not need the illustrious title of their author to recommend them. Broadly painted landscapes of Algeria and Brittany bear witness to the Prince's gifts and talent, a subtle and rich colorist whose harmonies sometimes recall those of Gauguin. Some portraits in sculpture, giving proof of sensitiveness and technique, complete this interesting exhibition.

Equally a colorist, M. Clementel, whose technique is kin to impressionism, also shows nothing of the amateur in the conventional sense of the word, and many professionals might envy his skill. Yet, though his art is really that of a real professional, and though his friend Monet, to whom he showed some canvases one day, paid him this compliment, "Don't you worry about politics, you will never die of starvation," he answers to the definition of a real amateur, that is to say, one who loves his art, for one must be moved by a profound love of painting to practice it as seriously as he did, at the same time fulfilling the many duties which fall to the lot of a statesman.

The broad and decided technique of these luminous landscapes has earned for them a great success. M. Bernheim Jeune, at whose gallery they are exhibited, have already sold about 2,000,000 francs worth, which is the more a subject for rejoicing as the products of the sale will go to the restoration of the Hospital of Riom, where M. Clementel has been Mayor for 25 years, and for the benefit of which this fine exhibition was organized.

Without leaving the Faubourg St. Honoré, we find two fine shows at the Jean Charpentier Gallery. One, that of M. Alexandre Benois, comprises, besides projects and sketches for theatrical decorations, a remarkable collection of water colors. Everyone knows the high decorative quality and the richness of invention of the stage scenery composed by M. Benois for the Russian Ballets, with whose success his name will always be associated, whether it be Petrouchka, perhaps his chef d'œuvre, the Pavillon d'Armide, the Rossignol, or the Dame aux Camélias. We see again with pleasure and profit the studies which he made for each of these productions, and can only marvel at the vast culture and perfect taste with which the decorator accomplished his task. But certainly less known are the watercolors from nature done at Venice and Lugano, Versailles and Peterhof, which are the real basis from which his imaginative work springs, the groundwork on which it is constructed. M. Benois, it seems, looks upon them only as documents and had not wished to make them known. Let us think M. Jean-Louis Vaudoyer who has written the fine preface to this exhibition, for having succeeded in making him agree to show them. They well complete his work as a decorator and explain the secret of his imaginary work, which rests always on a solid basis of reality.—H. S. C.

BRUSSELS

On November 15th the collection of the Princess Charles d'Arenberg was sold at the Galerie Georges Giroux in Brussels. The Royal Museum of Brussels acquired a landscape of Henry met de Bles, also four panels by a Dutch master. Two works by Pieter Brueghel 2nd were sold for frs. 79,000. They represented processions of peasants and women. A hunting scene by Benjamin Cuyt realized 46,000 frs.; two marines by Simon de Vilioger 32,000 frs.; Jan Fyt's Hunting-dogs and dead Game, 96,000.—; another Jan Fyt 29,000 frs.

Melchior d'Hondecoeter's "Rooster and white Hen," was sold for 40,000 frs. a landscape with sand-dunes by Jan van Goyen for 26,000. Two Flemish panels in the style of Roger van der Weyden were knocked down for 64,000 frs. An English collector bought a triptych, School of Antwerp, around 1500, originally in a hospital at Antwerp, for 295,000 frs. Works of the early Antwerp school, before Quinten Matsys are rare, hardly anything is known outside a panel dated 1493 in the Antwerp Gallery, representing an Archers' Feast in a Garden; a portrait of an Artist and his Wife, dated 1496 and the panels by Goswin van der Weyden, dated 1505 in the Berlin Museum.

The Belgian government has acquired from the town of Diest an important Flemish painting of the XVIth century. The Minister of Arts and Sciences, Mr. Huysmans, hearing that the town had the intention to sell it for a large amount—an American seems to have of-

BUDAPEST

BUDAPEST.—The national museum in Budapest has received a donation from Gabriel Wells, the American collector of Hungarian origin. It is a codex of 24 leaves, richly illustrated in the manner of French mediaeval manuscripts. The designs are in Gothic style and display a number of old weapons and armor, a fact which makes it especially valuable. It is believed that this codex once belonged to the property of a Hungarian king, probably Stefanus Vth.

In spite of its modest funds the museum of Fine Arts in Budapest has been able through the activity of its director, Herr von Petrovics, to enrich its collection by several fine works. Among the most important is a painting by Pieter de Hoch, two wood-carved statuettes by Tilmann Riemenschneider, a Holy Family by Lorenzo Costa and a Quattrocento ivory carving of excellent quality. To the collection of XIXth century art has been added a painting by Menzel, two works by Munkacsy and there are a dozen examples by contemporary Hungarian artists.

Good conditions on the art market in Germany are evidenced by the prices reached at an auction of the de luxe editions, books on art and bibliographical, sold at Graupes in Berlin.

ferred 750,000 Belgian francs for this work—endeavored to keep the painting in the country and the town of Diest agreed to cede it for 300,000 francs and some modern paintings to the Brussels Museum.—L. J. R.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

FRENCH & COMPANY

WORKS OF ART

ANTIQUE TAPESTRIES
EMBROIDERIES
FURNITURE
VELVETS

6 EAST 56th STREET

NEW YORK

B. BENGUIAT
RARE OLD FABRICS

WHOLESALE

383 MADISON AVE., NEW YORK

OIL PAINTINGS

On sale a very fine collection of decorative oil paintings for Hotels, Apartment Houses, Theatres, also for private collectors. Will sell at reasonable prices. Wholesale & retail
CALO ART GALLERIES
128 W. 49th St., New York
Tel. Bryant 6739 Bet. Wway and 6th Ave.

FRANK K. M. REHN

Specialist in
American Paintings
693 Fifth Avenue New York
Between 54th and 55th Streets

A. S. DREY

Old Paintings
and
Works of Art

MUNICH
Maximiliansplatz 7

HOWARD YOUNG
GALLERIES

IMPORTANT
PAINTINGS

By

AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue

Opposite St. Patrick's Cathedral
NEW YORK

The ART NEWS

Published by the
AMERICAN ART NEWS CO., INC.
40 West 45th Street, New York

President S. W. FRANKEL
Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1900, at
New York Post Office, under the Act,
March 3, 1879

Published weekly from Oct. 9 to last of June.
Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE	\$5.00
Canada	5.35
Foreign Countries	6.00
Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Eisel 46 East 59th St.
Washington Sq. Book Store, 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Unicora Book Shop 32 West 8th St.
Times Building News-stand Times Building
Subway Entrance Basement

WASHINGTON

Brentano's F and 12th St., NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers (Book Counter)

LOS ANGELES

C. V. Pleuharp 353 Hill St.

LONDON

The Art News 17 Old Burlington St.

Daw's 4 Leicester St.

PARIS

The Art News Office 26 Rue Jacob

Brentano's 37 Avenue de l'Opera

Vol. XXV—Dec. 11, 1926—No. 10

CHRISTMAS AND ART

With everyone from the purveyors of Rolls-Royces and pearls to the confectioner and book publisher crying aloud the supreme suitability of his wares for the expression of the Christmas spirit, art, the modest violet, is likely to be neglected. Dealers suffer from a certain reluctance to suggest that paintings, watercolors or even the inexpensive print would make suitable Christmas gifts. There is, of course, the question of dignity to be considered. The art dealer clings to a certain restraint in his advertising. In general he is right. But we feel that some suggestion of the approaching holiday season could be brought into art announcements without loss of dignity. The Christmas season is just the time when many potential collectors might be made. The gift of a fine print or drawing to one hitherto but mildly interested in art, is often the beginning of a large collection. We also feel that both dealer and artist should profit more than they do from the general prodigality of the holiday season. The sales of many an excellent artist are all too frequent and the season of the dealer is likewise brief. If there could be an acceleration in the purchase of paintings at one season of the year at least, the dealer would gain greatly thereby and the struggle of the artist would be made easier.

WHAT IS SCULPTURE?

Upon hearing that the Appraiser's Office of the Port of New York was contemplating charging Constantin Brancusi a substantial duty on one of his own original works of sculpture on the ground that it is not art, I decided to go with Mr. Brancusi's agent, Marcel Duchamp, to the Appraiser's Office and find out, if possible, what the trouble was. Before going I secured a copy of the decision on which were based the appraiser's objections to allowing Mr. Brancusi's work to enter free of duty.

Thanks to the good offices of the late John Quinn and others the Tariff Act of 1922 provides for the free admission of

original works of art made by contemporary artists. But in Treasury Decisions, Volume 30, p. 586 (United States vs. Olivotti & Co.), will be found a description of what constitutes sculpture. It is in the belief that Brancusi's bronze "Bird," which belongs to the collection of Mrs. Eugene Meyer, Jr., does not conform to this badly expressed description of sculpture that the Appraiser's Office proposes to compel Mr. Brancusi to pay a duty charge of \$240. Here is the description by the terms of which the Appraiser's Office considers itself bound:

"A work is not necessarily sculpture because artistic and fashioned by a sculptor from solid marble. Sculpture as an art is that branch of the free fine arts which chisels or carves out of stone or other solid material or models in clay or other plastic substance, for subsequent reproduction by carving or casting, imitations of natural objects, chiefly the human form, and represents such objects in their true proportions of length, breadth and thickness or of length and breadth only."

The first sentence of the law is designed, I suppose, to prevent utilitarian objects from coming in free on the ground that they were "fashioned by a sculptor." A garden seat might be made by a sculptor, yet not be sculpture, so that it isn't as comic as it appears to be at first glance to say that an artistic work modeled by a sculptor is not necessarily sculpture. The next sentence, however, makes statements which would allow to come into the country purely commercial works while keeping out works of art of the most genuine order.

The qualification that real sculpture "represents such natural objects in their true proportions of length, breadth and thickness or length and breadth only" is full of holes. What does the decision mean by the phrase "true proportions?" Does it mean the canon of Polyclethus; does it mean that no work of sculpture can enter the country free of duty unless it conforms to the proportions of Doryphorus or the Diadumenos? Polyclethus lived in the last part of the fifth century, B. C. One cannot help but wonder whether the Appraiser's Office in New York, like a group of academic sages, is holding up the proportions of the ideal athletic type of late fifth century Greek art as a final test of what is sculpture to-day.

Note also the dubious phrase, "imitations of natural objects," and another absurdity becomes apparent in the law. If standardized proportions and the extent to which the artist imitates nature are to be the test of whether a work is or is not sculpture, the works of practically every living artist who is not purely academic, or at least literally realistic, would be refused free admittance by our enlightened lawmakers.

The description in the Olivotti case, if held to be binding, would close the doors of our free country against any work of sculpture which followed the traditions of the twelfth and thirteenth century Gothic period of art, a period which, for some lovers of the pure Gothic, transcends, in spiritual power, the happiest periods of the Greeks. It would also make the United States most inhospitable to the works of those artists who find inspiration in the tremendous sculptural power of the Egyptians, in the primitive forces of Negro sculpture, or in the high accomplishments of the Chinese.

Not only is it possible, with a little investigation, to discover immortal works of sculpture created by the greatest sculptors of the distant past in many different countries which do not conform to such silly phrases as "true proportions of length, breadth and thickness," it is also apparent that in the field of contemporary sculpture a large number of those sculptors who stand highest in the estimation of the most open-minded appreciators would find their work barred by the terminology of the Olivotti decision.—Forbes Watson in *The World*.



PORTRAIT OF THE LATE CLAUDE MONET, 1840-1926

By ALBERT ANDRE

Courtesy of Durand-Ruel

THE HALF-WAY MARK

With the approach of Christmas everyone in the art world seems to stop to catch his breath. After next week there will be few important sales or new exhibitions until the new year.

It may be remembered that THE ART NEWS devoted a great deal of space in October to predictions of the success of the coming season. At the half-way mark a brief review of what has already been accomplished may be in order.

There has been an unusual number of fine exhibitions in the art galleries. Among them are the modern American artists at F. Valentine Dudenings's, Brancusi at Brummer's, Chardin at Wildenstein's, the Venetians at Agnew, "Childhood in Art" at Knoedler's, and the modern French painters at Reinhardt's. For the first part of the season, usually the weakest, this is a remarkable series. Many important sales are reported from the dealers so that both esthetically and financially the predictions are so far justified.

With the exception of the Michelham sale in London and the Benguiat sale in New York, there have been few records broken in the auction market. Although there have been, therefore, few sales of first importance, there have been many minor collections sold at which good prices have prevailed. Inasmuch as the heights of the auction season is usually not reached until several months later, the indications in this field are quite favorable.

BOOKS AND MANUSCRIPTS

ENGLISH MEDIAEVAL
PAINTED GLASS
J. D. LeCouteur
Society for Promoting Christian
Knowledge, London
The Macmillan Co.

Attention is called to the fact that the title of this book alludes to "painted glass" and not to "stained." The author in the opening pages is careful to point out the fact that the term "stained glass" is erroneously used and that color in

glass was not stained but either incorporated in the glass or painted. He has given a careful exposition of the making of colored glass windows, with interesting illustrations, among them an illustration from a miniature of a XVth century MS, showing "Mediaeval Glass Making."

The particular interest in this book lies in the fact that the author has related religious glass windows to the contemporary life of the times. There is a chapter devoted to "Mediaeval Glass Painters," their organization and the craftsman himself. The author then takes up the religious significance of glass painting and the subjects painted. He recalls the fact that colored glass in the churches was one of the largest educational influences among the people, outside of the miracle plays, as the majority of people could not read. Mr. Le Couteur says "the great storehouse of legendary lore in the middle ages" was the *Legenda Aurea* and as a book was the *Legenda Aurea*, and as a book is well in the depiction of the lives of the saints, as did also the Vulgate edition of the Bible for biblical incident.

Mr. Le Couteur then takes up the three historical styles of glass in England, the Norman or XIIth century glass, the decorated period and the perpendicular. Although the study is scientific, it is not a catalog of examples of the glass of different periods. The author has divided, for instance, the perpendicular period into figure and canopy windows, subject windows, quarry windows and Jesse windows. He has enriched the outline throughout the book not only by means of the subject itself, but by relating the window glass to contemporary evidence of the times and by the less stressed and well known examples of "stained" glass.

OBITUARY

JULES MASTBAUM

Jules E. Mastbaum, a leading figure in the motion picture industry and one of Philadelphia's best-known philanthropists and sportsmen, died on Dec. 7 in the Jefferson Hospital, Philadelphia, in the arms of his aged mother, Mrs. Fanny Mastbaum.

One of Mr. Mastbaum's latest ideas is seen in a \$1,000,000 Rodin Museum rising on the parkway in Philadelphia, a memorial to the great sculptor and an intended gift to the film exhibitor's native city. Last Spring he returned from Europe with a priceless collection of nearly 100 works of Rodin for the museum, the erection of which, it is understood, will continue.

TWENTY YEARS AGO

(From THE ART NEWS of Nov. 17, 24 and Dec. 1.)

Mr. J. Pierpont Morgan has been very busy of late during his leisure hours superintending the completion of the furnishing and fitting up of two new art galleries in East Thirty-sixth Street, New York. Last week there were placed in the galleries over a quarter million of dollars worth of Oriental rugs and carpets. The artisans have completed their tasks, but there still is much to be done in the installation of pictures and art objects before the museum will be opened with a reception by its owner. It is estimated that the collections in Mr. Morgan's London house will probably not be brought to this country until some change is made in the present tariff laws.

The building faces south on Thirty-sixth Street, and occupies, with the grounds around it, about half a block. It is connected by an underground passage that leads from the staircase to the conservatory in Mr. Morgan's old residence at the corner of Madison Avenue and Thirty-sixth Street, to the vaults underneath the museum. This passage is fitted with ventilators that keep it free from dampness. The vaults, which are of steel, and whose ceilings are arched with masonry, and which can be brilliantly lit by electricity, are stored with portable objects of too great rarity and value to be safely left in the open galleries above. They can be brought out, however, for examination at any time. Among these objects is the original manuscript of Omar Khayam and Greek, Latin, Roman and other antique manuscripts and parchment. The collection of ivory and gold ornaments are also in the vaults, as are also a number of valuable pictures and a wonderful collection of Persian rugs.

According to a London paper, the Metropolitan Museum has bought an example of the painting of Mr. Hornel, a member of the Royal Scottish Academy. He has declined membership in the Royal Academy, London. Hornel is a painter somewhat like Frank Brangwyn, whose pictures are rich color schemes somewhat suggestive of tapestries.

The sale of modern paintings from the collection of Serge von Derwies at the Petit Galleries, was attended largely by dealers. The best price, 37,200 f. (\$3,400), was paid by Roussod & Valadon for Ziem's picture of Venice, showing the Doge embarking on the Bucintoro. Troyon's "Rentree des Betes," was withdrawn at 34,500 f. (\$6,900). Rosa Bonheur's "Depart pour le Marche," one of her best works, sold for 30,000 f. (\$6,000). Jules Dupre's "L'Etang" was sold for 27,500 f. (\$5,500), to Boussod & Valadon. "View of Dutel City," by Marais, went for 24,000 francs (\$4,800) to Obach, of London. "La Defense du Chateau," by Isabey, dated 1868, was bid to 20,000 francs (\$4,000) and withdrawn. "Vision d'Orient," by Diaz, was sold for 17,200 francs (\$3,400) to Arnold and Tripp.

The ancient city of Bath, England, has been deceived for twelve years by a collection of "Old Masters," most of which now turn out to be mere copies or fakes. The Holburne Museum was lately one of the city's chief glories, and the pictures therein were valued at \$2,500,000. There were 256 of them, but 194 have been rejected as worthless by the new curator, Hugh Blaker. The spurious paintings were housed in a building which cost \$100,000, and were heavily insured, one faked "Old Master," which insure for \$2,500, being of less value than its frame.

Sir William Holburne, who gave the collection to the city, was a retired naval officer, with plenty of money, and a mania for collecting pictures, and no discrimination. He is said to have spent \$5,000,000 on pictures, buying recklessly everything that was called an "Old Master." He refused to take expert advice, and became the victim of shady dealers.



"PORTRAIT OF SASKIA"

By FERDINAND BOL

Courtesy of Jacques Seligmann & Co.

EXHIBITIONS IN NEW YORK

DRAWINGS BY INGRES The De Hauke Galleries

The only important collection of Ingres drawings which is not contained in the Museum at Montauban is now on exhibition at the De Hauke Galleries. The collection consists of fifty-seven pages from a small sketch book which Ingres had with him in Florence. All of the drawings are of antique marbles, friezes, bas-reliefs and figures which Ingres admired in the Florentine galleries. In addition to his discriminating choice, shown in subject and arrangement, Ingres at twenty was already a master draughtsman. These small drawings in which the figures are, some of them, almost microscopic and none over a few inches high, are perfect examples of the single line. In them all he has put down surely and cleanly the outline of his subjects and by the slightest variation has indicated volume as well as contour. It is probable that no more remarkable collection of drawings than this is in existence beyond the confines of the museum.

The drawings were discovered quite

recently and by accident. They have been fully authenticated and the Louvre has published forty-eight of the fifty-seven. They are now shown in America for the first time.

EDWARD BRUCE New Gallery

The indwelling beauty of nature when fully grasped by the artist must often create its own forms, effects its own simplifications. This is the case with Edward Bruce. The bold and simple grandeur of the artist's mountain scenes arises from a full perception of spiritual values. The powerful forms of range after range define themselves in sweeping contours whose essential grandeur brings to true relation details of field and tree and rock. When Mr. Bruce paints a single tree, the process is reversed. Here the sturdy trunk, the sudden twist of branch and the vibrant aliveness of every leaf all become a part of a living organism whose every vein has a secret life that the artist must expound. And in the still life, of which

the "Lemons" in the present exhibition is a beautiful example, each piece of fruit has an organic life of its own, heightened and intensified by the intimate reaction of form against form, glowing yellow against emerald green. The thick, glowing skin of one fruit warms its neighbor. We would not talk in further detail about single paintings. Mr. Bruce's exhibition should be seen. It speaks greatly for an artist that he has power to express himself so completely in three paintings—a mountain landscape, an apple tree and a still life.

PAUL-EMILE PAJOT F. Valentine Dudensing

Most of the visitors to the gallery of F. Valentine Dudensing during the current exhibition will think at first that the galleries are devoted to early American art. The ghost of Currier and Ives seems to haunt the walls. As a matter

LAFERY EXHIBITION EXTENDED

Owing to the great interest displayed the exhibition of portraits, interiors and landscapes by Sir John Lavery has upon request been extended an additional week and may be viewed at Duveen's until Saturday, December 18.

of fact, the more than thirty drawings of ships and sea are original watercolors by a French ex-mariner. M. Pajot is reported to have spent more than forty years at sea and has only recently devoted himself to the portrayal of painted ships on painted oceans. But do not get the idea from this that either his boats or waves are quiet. The waves dash madly and beat in stylized white caps against ships gay with colored sails and bright flags. In technique they follow closely the originals for marine prints of a hundred years ago. They have the same precision of draughtsmanship and accuracy in rigging. They are, however, much finer than the usual print both in color and design. The idea of the print has been further carried out by the lettering underneath the pictures in which the title of the ship and something of its history is given.

HENRY T. LEGGETT Durand-Ruel Galleries

There is considerable unevenness in Mr. Leggett's work. Many of the landscapes lean upon poetic mistiness for their effect and become too fragile. Then, as if to prove his mettle, Mr. Leggett turns around and does a still life of apples and an Italian glass bottle that has exquisite texture and definition of form. In his paintings of the sea, Mr. Leggett simplifies waves to their essentials of movement and color. In fact, Mr. Leggett does not paint the sea; he paints the individual wave—"The Proud Wave," "The Joyous Wave" and "The Turquoise Wave." They are almost portraits of waves.

WATERCOLORS BY AMERICAN ARTISTS Kraushaar Galleries Until December 27th

Sixteen American artists have contributed to a small exhibition of water colors at the Kraushaar Galleries. The work of all of them is already familiar and there are few surprises in the exhibition. The three drawings by Guy Du Bois are products of his present residence in France and show the same artistic power with which his American friends are already acquainted. "Café Montmartre" is particularly pleasing. The three water colors by Ernest Fiene might be called the feature of the exhibition, not because they are more important than many of the other things but

(Continued on page 11)

Grand Central Art Galleries

15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

DECEMBER EXHIBITIONS:

Robert Chanler
December 9th to 24th

Roy Brown
December 9th to 24th

Dean Cornwell

Exhibition of Paintings of the Holy Land

December 9th to 24th

Admission Free

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard
SAINT LOUIS

Distinguished Paintings and
Works of Art AMERICAN AND FOREIGN

Continual Display and
Special Exhibitions

GALLERIES

262 Auditorium Hotel, CHICAGO

772 Statler Hotel, DETROIT

2614 West 7th St., LOS ANGELES

James Robinson

The Largest Collection
of

**GENUINE
OLD ENGLISH
SILVER**

in America

Inspection Cordially Invited

721 Fifth Avenue
NEW YORK

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

BEHAR Ltd.

EARLY ENGLISH FURNITURE
XVITH AND XVIITH CENTURY RUGS
TAPESTRIES · OIL PAINTINGS

300-302 Sauchiehall Street
GLASGOW
SCOTLAND

108-110 High Holborn
LONDON, W.C.1
ENGLAND

Members of The ANTIQUE and DECORATIVE ARTS LEAGUE

Seidlitz & Van Baarn

[Inc.]

Experts and Collectors

RARE TAPESTRIES
WORKS OF ART

749 Fifth Avenue
Corner 58th Street

NEW YORK

Established 1909

Spanish Antique Shop

Montllor Bros.

Rare Collections of Spanish Antiques
and Objects of Art

Palm Beach, Fla. NEW YORK Barcelona, Spain
Plaza Building 768 Madison Ave. Freneria 5

PHILIP SUVAL

INCORPORATED

OLD ENGLISH FURNITURE
and WORKS OF ART

746 MADISON AVENUE, NEW YORK
NEAR 65th STREET

Also 145 East 57th Street, Seventh Floor

DI SALVO BROTHERS

ANTIQUE

Italian, French English and Spanish

FURNITURE
REPRODUCTIONS

50th Street and Madison Avenue, New YORK

EHRICH GALLERIES

OLD MASTERS

36 East 57th Street

New York

A. OLIVOTTI & CO.

WORKS of ART

867 Madison Avenue
NEW YORK

FLORENCE

VENICE

Studio Founded 1840

In New York since 1907

Restoration of Paintings

M. J. ROUGERON

101 Park Avenue

NEW YORK CITY

CHARLES of LONDON

INTERIORS

OLD ENGLISH FURNITURE
TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK
LONDON: 56 NEW BOND STREET, W. 1

Carvalho Bros.

"The House of Old Fabrics"

762 Madison Ave.
New York

Purveyors to the Trade

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue : New York

JAC FRIEDENBERG
PresidentCHARLES FRIEDENBERG
Vice President

Hudson Forwarding & Shipping Co. INC.

Expert Packers and Shippers of
WORKS OF ART

Let us relieve you of all worry and trouble in connection with
Packing and Shipping to and from all parts of the World.
We specialize in packing Antique Furniture, Works of Art,
and carefully interpack in our

SPECIAL LARGE VAN CASES

and ship direct to England, France, Italy, Spain, and all
Continental Europe, saving you considerable freight charges.

CUSTOM HOUSE BROKERS

Customs Clearance and Delivery Promptly Effected

We have excellent facilities for having your foreign shipments examined at
our warehouse under Customs' regulations, where shipments are carefully un-
packed by men who have long experience in handling Works of Art, Fine
Furniture, etc., and delivered to you free of all cratings and packing material.

OFFICE: 17 State Street, NEW YORK CITY

Telephone Bowling Green 10330

Warehouse: 507 West 35th Street

Telephone Chickering 2218

London: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.)

Offices: 6-10 Cecil Court, St. Martin's Lane, W.C.2

Telephone: Gerrard 3043. Cables: "Kamsmarat Westrand," London.
Also represented in Boston, Baltimore, Chicago, Philadelphia,
and all principal cities of the World.

In the Centre of Art

The most convenient and most distinctive
restaurant... for luncheon, tea or dinner
... for the art patron visiting the Galleries
or Auction Rooms is

The MADISON RESTAURANT

in connection with

Theodore Titze
Manager

THE MADISON
...NEW YORK'S
FINEST HOTEL

15 East 58th Street... NEW YORK

LOUIS JOSEPH

ANTIQUES

and WORKS OF ART

379, 381 and 383 Boylston Street
BOSTON, MASS.

MAX WILLIAMS

805 MADISON AVENUE
NEW YORK

MARINE MUSEUM

SHIP MODELS
PAINTINGSNAVAL RELICS
ENGRAVINGS

RALPH M. CHAIT

19 East 56th Street, NEW YORK

ANCIENT CHINESE
WORKS of ART

Dealing in Chinese Art since 1910

EXPERTS: Accredited by Great Museums and Connoisseurs
CATALOGUERS of Many Famous Collections

In the Heart
of the
Art World

PLAZA
Art Auction Rooms Inc.

Just off
Fifth
Avenue

EDWARD P. O'REILLY... Auctioneer

We make a specialty of disposing by auction, articles of every de-
scription pertaining to the home—either from large or small estates

Department exclusively for

APPRAISALS AND INVENTORIES

References from the largest and best known legal firms in New York
5-7-9 East 59th Street NEW YORK

EARLY AMERICAN and ENGLISH ANTIQUES GINSBURG & LEVY

397 Madison Avenue

NEW YORK

HENRY V. WEIL

Genuine American Antiques

126 East 57th Street

NEW YORK

ON VIEW: Autographs of Celebrities and
Portraits and Views of Historic Interest

Bonaventure Galleries

536 Madison Avenue

NEW YORK

Mortimer J. Downing

Antiques, Bric-a-Brac and Curios

Plaza Art Building

Room 305

9 East 59th Street

M. GRIEVE COMPANY

Genuine Antique Hand Carved Gilt Wood Portrait
FRAMES and MIRRORS

234 East 59th Street Telephone
Regent 3492-1984 NEW YORK

EXHIBITIONS

(Continued from page 9)

because they are among the best which Fiene has shown in New York.

It will be no surprise to anyone that of everything shown we like the five water colors by Maurice Prendergast best of all. Three of these belong to his Italian series, two of them from Venice. Of the others one is a scene from his favorite picnic grove at Salem, the other is a scene in Central Park. Three new Zorachs are included in the show, and indicate a new manner in the painter's approach to watercolor. It seems almost possible that he may have been influenced by the early American flavor of Provincetown.

TABER SEARS GERALD LEAKE Ferargil Galleries

The water colors by Taber Sears have not lost themselves in careful and finished execution alone. Egypt, which to many remains a land of imagination and color, camels and caravans remains so in these pictures. Perhaps the most interesting pictures of the exhibition are the Nile scenes, where crude boats with huge sails wait to catch the wind on the colorless, still river. There is a timeless quality to these scenes and particularly in the "Cliffs Above Assiout," which is a part of the charm of Egypt. To have made us feel these things, unconsciously, shows that there is power in these realistic water colors.

Gerald Leake's pictures are purely imaginative and also decorative. They are hardly ever vapid, as is the danger in grouping fair women in dream landscape. Unclad, ethereal women with pale hair and white skin, whose chief delight is in still reverie or their own slim forms and beautiful hair, form the subjects for most of his pictures. To say that the drawing of the nude is good, would be an intrusion on the lyrical, poetic quality of the artist's work. His color and drawing vary, but the more vibrant the color the better are his pictures, as particularly "The Hill-top," in which three half-clad women pose with robes of exquisite color contrast.

GEORGE PEARCE ENNIS EDMUND GREACEN The Gainsborough Galleries

The oils of George Pearce Ennis are what might be called gorgeous in color. However, he has an ample opportunity for this in the verdure of the Austrian Tyrol and fishing scenes in the Bahamas. His water colors are less brilliant, they are purer in color and breathe a little mysticism, as is the character of mountains. "Mountain Mist" we are very ready to believe in, where, as in some of his oils, an Austrian hamlet lies securely wedged by the surrounding mountains. In other pictures he portrays Alpine life with keen interest. "Mountains in Styria," with its two angular projecting mountain peaks and long colorful shadows, is unique and is one of his most interesting oils.

The use of soft, restrained pastel color must be handled even better than hot color that speaks for itself. Mr. Greacen is an artist in his limited range of soft, hazy color. He paints portraits of young women most successfully. Their faces require softness of expression, not necessarily character, but their gowns and hair require adroit handling, thus we have portraits called "Blue and Ivory," "The Green Gown," "Rose and Tan." "The Yellow Gown" is perhaps the best example of the artistic use of pastel color in the exhibition. The soft yellow of the girl's dress melts into still softer background of the same color. The yellow ensemble is relieved by a pale blue fan and the soft red hair of the girl. Besides portraits are included autumn wood scenes, several nudes and seascapes, all delicate nuances of color with true artistic rendering.

ERCOLE CARTOTTO Milch Galleries

We have always been partial to the clarity of the silverpoint and the expert draughtsmanship which it demands. Portraits in this medium by Ercole Cartotto reveal the advantages of this medium in portraiture. One of the most charming of these portrait studies is the "Mandola," with its exquisitely rendered swirl of skirts around the feet of the seated musician. The fragment, "Mother Arms" is also highly successful. In those drawings that are more strictly portraiture, Mr. Cartotto has found types that respond beautifully to his clarity of line.

OUR GALLERY

George Ault, Peggy Bacon, Du Bois, Bernard Gussow, Halpert, Pop Hart, Kuniyoshi, Joseph Pollet, Walkowitz, Zorach and many others contribute to make the recently established "Our Gallery" a lively place. We browsed there enjoyably and recall most vividly from the many enticements two Zorach landscapes, one of Du Bois' satires of boredom and vulgarity, a John Carroll still life of tulips on a checked cloth, and a water color by Adolph Glassgold, in which eggplant and tomatoes are seen to stunning effect. The sculpture shown is also lively in spirit. There is a head by George Biddle, carved with notable simplicity, several works by Robert Laurent, Duncan Ferguson's ebony figure of a reclining woman, a Chinese bronze head by William Zorach and series of animal sculptures by Nakian, who knows so well to choose just the block of marble or piece of alabaster that is most fitting to the simplified forms of his composition. In the large group of etchings, wood carvings and lithographs, Pop Hart's "The Drinker" and Peggy Bacon's "Country Dressmaking" linger most vividly. In a genre of their own are the pottery of Varnum Poor, enlivening several shelves, and a gorgeous embroidery by Marguerite Zorach.

RUDOLPH F. BUNNER ROSAMOND E. SMITH Ainslie Galleries

Rudolph Bunner is a master in his own particular field of landscape. Stippled autumn trees by streams and cottage, the sea with "infinite" perspective, characterize his pictures. He recognizes details of foam and rock in his sea pictures, without omitting atmosphere. "Willows," a study in green, is one of his best landscapes.

There is good personal interpretation of landscape in the pictures by Rosamond E. Smith, whether it is Bermuda or the hills of Maryland. Her scenes are soft, peaceful, as the titles suggest, "Old Bridge," "Spring, Maryland," and "Lifting Clouds," which is one of her best.

KAROLY FULOP Rehn Galleries

Károly Fülöp is to be seen at the Rehn Galleries again this year in a series of his mystic paintings which distill medievalism into subtle decoration. These are all new subjects, but Mr. Fülöp's patterns remain the same. Rich purples and wine-reds and jade-greens blend into harmonies that are consonant with the saints and cathedral interiors that claim his attention. Beautiful textile patterns are woven into almost every composition. And almost always there is a musician playing silent music in the midst of the intricate harmonies of design.

AUCTION REPORTS

(Continued from page 1)

THE BENGUIAT SALE

of the same period. This with fond d'or et d'argent of solid metal threads is centred with a cusped oval medallion in delicate grass-green enriched with orange and sky-blue lotus in rhomboidal design. The rest of the field is woven in scrolled and interlacing brown branches rich with Herati leafage in varied shades, and lotus, carnations, peonies, violets, primroses and jasmine mingled with amorphous clouds, and bats of Mongolian origin. The border in leaf-green and ruddy orange has spade-shaped palmettes, curving Herati leaves and is supported beneath a scrolled framework of silver and gold branches. The floral inner guard is golden-yellow and the outer has a pinnacle ornament.

Mr. Seaman also, as agent, paid \$7,500 for a Sixteenth Century Kouba vase carpet with soft mazarene-blue field with palmettes and leaf motifs of all shapes—lyre-shaped, spatulate and others. There are varied blue tones, old-red, celadon and emerald green, maroon, tans, ivory and black.

BENGUIT COLLECTION

The American Art Association—The V. & L. Benguiat private collection of rare old rugs, Part II were sold on December 4th, bringing a grand total of \$483,455.

- 1—Persian silk saddle trapping, 1 foot 8 inches x 1 foot 9 inches; H. Kasab \$110
- 2—Three Persian silk trappings; H. Kasab 90
- 3—Persian gold-woven silk mat, 1 foot 11 inches x 1 foot 3 inches; D. G. Kelekian 150
- 4—Oushak rug, Asia Minor, XVII century, 3 feet 4 inches x 2 feet 1 inch; W. W. Seaman, Agent 210
- 5—Rare Kirman mat, portraying the Madonna and child, XVII century, 2 feet 8 inches x 1 foot 11 inches; S. Hamilton 80
- 6—Persian silk specimen rug, 3 feet 3 inches x 2 feet 4 inches; L. C. Larner 400
- 7—Fragment of an Isfahan carpet, Eastern Persia, XVIth century, 3 feet 4 inches x 2 feet 4 inches; E. L. Henion 230
- 8—Fragment of a Damascus carpet, XVIth century, 3 feet 4 inches x 2 feet 4 inches; O. H. Berberyan 575
- 9—Persian silk semi-circular rug, 3 feet 4 inches x 2 feet 8 inches; S. Hamilton 175
- 10—Persian gold-woven silk rug, 3 feet 7 inches x 2 feet 7 inches; L. C. Larner 550
- 11—Pair antique Fereghan medallion mats, 3 feet 4 inches x 2 feet 9 inches; D. G. Kelekian 200
- 12—Rare Kouba floral rug, XVIIth century, 4 feet 4 inches x 2 feet 10½ inches; C. O. Richardson 350
- 13—Tapestry prayer rug, Egyptian (?) XVIIth century, 5 feet 1 inch x 3 feet 8 inches; W. G. Pictet 325
- 14—Fragment of a Gothic Damascus carpet, XV century, 8 feet x 3 feet 7 inches; O. H. Berberyan 375
- 15—Spanish rug, XVth century, 6 feet 10 inches x 3 feet 4 inches; D. G. Kelekian 525
- 16—Spanish floral rug, XVIth century, 6 feet 7 inches x 3 feet 4 inches; O. H. Berberyan 475
- 17—Spanish Renaissance bird rug, XVIth century, 6 feet 6 inches x 3 feet 6 inches; N. B. Davies 500
- 18—Damascus Gothic rug, XVth century, 6 feet 10 inches x 4 feet 7 inches; O. H. Berberyan 1,275
- 19—Asia Minor "Seven Mountains" Rug, early XVIth century, 5 feet 9 inches x 4 feet 3 inches; J. B. Mace 325
- 20—Asia Minor "Seven Mountains" rug, early XVIth century, 5 feet 10 inches x 4 feet; L. C. Larner 425
- 21—Ladik Prayer Rug, XVIIIth century, 6 feet 6 inches x 3 feet 8 inches; Mayorkis Bros. 300
- 22—Ladik prayer rug, early XVIth century, 6 feet x 3 feet 5 inches; C. O. Richardson 700
- 23—Oushak medallion rug, Asia Minor, early XVIth century, 7 feet x 4 feet 8 inches; Charles of London 600

(Continued on page 12)

GALERIE VAN LEER

Painting since Cezanne

41 Rue de Seine, Paris (6)

GALERIE NEUMANS

102 Rue de Louvain, BRUXELLES
8 Rue Volney, PARIS (2e)Thousands of pictures, old masters,
Bought and Sold Every year
to the trade

Galerie Granoff

MODERN PAINTINGS

166 Bd. Haussmann, Paris

FURNITURE

SILVER

PORCELAINS

At the

NEW VERNAY GALLERIES

19 East 54th Street

An important showing of 18th century English Mahogany Side-boards, Dining Tables, Serving Tables, sets of Chairs.

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street

LONDON, W., 217, Piccadilly

MARCEL BERNHEIM & Co.

2bis RUE DE CAUMARTIN, PARIS

(Half way between the Opera and the Madeleine)

MODERN PAINTINGS

BARBIZON SCHOOL

IMPRESSIONIST SCHOOL

CONTEMPORARY SCHOOL

NAZARE-AGA

Persian Antiques

3, Avenue Pierre Ier de Serbie
Paris

L. CORNILLON

Mediaeval Art

89 Rue du Cherche-Midi and
21 Quai Voltaire, PARIS

Boin-Taburet

Fine Objects d'Art

of the XVII & XVIIIth Century
10 Boulevard Malesherbes, Paris

Chas. Kaufmann

Ancient Tapestries, Point Old
Paintings, High Antiques

23 Fauborg St. Honore, Paris

KALEBDJIAN BROS.

Classical Objects
of Art12 Rue de la Paix and 21 Rue Balzac
PARIS

Charles Pottier

Packer and Shipping Agent

14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

R. LERONDELLE

Packer and Agent

for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.
76 Rue Blanche, Paris IX

R. G. MICHEL GALLERY

17 QUAI ST. MICHEL, PARIS V

Original Engravings and Etchings by
Béjot, Buhot, Mary Cassatt, Corot, Daumier,
Degas, Delacroix, Gauguin, Forain, Lepere,
Manet, Matisse, Méryon, Millet, Od. Redon,
Renoir, Whistler, Zorn, etc.
Catalogues on Application

J. FERAL

Ancient Paintings

7 RUE ST. GEORGES
PARIS

J. Charpentier

OLD PICTURES
WORKS OF ART76 FAUBOURG ST. HONORE,
PARIS

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 bis Boulevard Haussmann

J. MIKAS

Greek, Roman & Egyptian
Sculpture

229 RUE ST. HONORE PARIS

BING & CO.

Modern Masters

20 bis, Rue la Boétie, Paris

MARCEL GUIOT

4 Rue Volney Paris
(near the Opera)

RARE PRINTS

by old and modern Masters

LE GOUPY

Rare Prints

Drawings—Paintings

5, Boulevard de la Madeleine, PARIS

BRIMO DE LAROUSSILHE

ORIENT

ANTIQUITÉ

MOYEN AGE

34, rue Lafayette and 48, rue Laffitte, PARIS

AUCTION REPORTS

(Continued from page 11)

- 24—Persian legendary rug, 7 feet 8 inches x 4 feet 10 inches; L. Maurice 575
- 25—Persian gold-woven silk specimen rug, 5 feet 1 inch x 3 feet 5 inches; Miss D. M. Sparrow 600
- 26—Rhodian floral rug, 11 feet 6 inches x 4 feet 3 inches; H. Michaelian 200
- 27—Persian emblematic silk rug, 9 feet 6 inches x 6 feet 10 inches; G. B. Minassian 950
- 28—Antique Fereghan Herati carpet, 13 feet 4 inches x 6 feet 8 inches; P. W. French 650
- 29—Herat carpet, early XVIIIth century, 13 feet 2 inches x 6 feet 7 inches; Mayorkis Bros. 1,075
- 30—Herat rug, late XVIIIth or early XVIIIth century, 9 feet 4 inches x 4 feet 10 inches; L. C. Lerner 600
- 31—Herat carpet, XVIIIth century, 14 feet 5 inches x 6 feet 11 inches; Charles of London 1,200
- 32—Kouba rug, early XVIIIth century, 8 feet 10 inches x 5 feet 2 inches; L. Maurice 700
- 33—Samarkand silk rug, late XVIIIth century, 11 feet x 5 feet 8 inches; P. W. French & Co. 800
- 34—Samarkand silk rug, XVIIIth century, 13 feet x 6 feet 5 inches; G. B. Minassian 850
- 35—Spanish Gothic rug, XVIth century, 10 feet 6 inches x 5 feet 6 inches; H. Michaelian 500
- 36—Spanish Gothic rug, XVIth century, 7 feet 8 inches x 5 feet 6 inches; N. B. Davies 750
- 37—Spanish Renaissance rug, XVIth century, 8 feet 7 inches x 4 feet 5 inches; S. Hamilton 925
- 38—Spanish Gothic carpet, early XVIth century, 10 feet 4 inches x 6 feet 9 inches; D. G. Kelekian 1,750
- 39—Late Gothic Spanish carpet, XVIth century, 9 feet 6 inches x 5 feet 3 inches; H. Michaelian 1,150
- 40—Oushak rug, Asia Minor, XVIth century, 7 feet 8 inches x 5 feet 1 inch; Charles of London 700
- 41—Rare tapestry carpet, Spanish Renaissance, 13 feet 10 inches x 3 feet 1 inch; P. W. French & Co. 175
- 42—Isapahan rug, Eastern Persia, late XVIth century, 6 feet 5 inches x 4 feet 4 inches; P. W. French & Co. 2,800
- 43—Kouba rug, XVII century, 10 feet 3 inches x 5 feet 8 inches; J. B. Mace 4,000
- 44—Spanish Renaissance carpet, XVIth century, 11 feet 2 inches x 9 feet 8 inches; H. Michaelian 3,000
- 45—Antique Chinese floral rug, 10 feet 9 inches x 6 feet 6 inches; P. W. French & Co. 725
- 46—Kouba rug, XVIIIth century, 13 feet 3 inches x 6 feet; W. G. Pictet 500
- 47—Kouba carpet, XVIIIth century, 12 feet 4 inches x 7 feet; J. B. Mace 3,100
- 48—Oushak medallion rug, Asia Minor, XVIIIth century, 10 feet 7 inches x 6 feet 8 inches; Charles of London 1,050
- 49—Oushak carpet, Asia Minor, early XVIIIth century, 13 feet 10 inches x 8 feet 3 inches; H. Michaelian 975
- 50—Oushak carpet, Asia Minor, XVIIIth century, 13 feet 6 inches x 7 feet 3 inches; Charles of London 1,100
- 51—Oushak carpet, Asia Minor, XVIth century, 16 feet 6 inches x 8 feet; D. G. Kelekian 2,500
- 52—Khorassan animal carpet, late XVIIIth century, 15 feet 9 inches x 7 feet 6 inches; D. G. Kelekian 1,300
- 53—Oushak medallion carpet, Asia Minor, late XVIIIth century, 17 feet x 8 feet 6 inches; D. G. Kelekian 1,400
- 54—Oushak medallion carpet, Asia Minor, XVIth century, 13 feet 9 inches x 8 feet 4 inches; O. H. Berberian 2,900
- 55—Damascus Gothic carpet, XVth century, 13 feet 6 inches x 9 feet; J. B. Mace 7,000
- 56—Fereghan floral carpet, early XVIIIth century, 19 feet 6 inches x 8 feet 4 inches; P. W. French & Co. 950
- 57—Kouba floral carpet, early XVIIIth century, 22 feet 7 inches x 8 feet; P. W. French & Co. 2,100
- 58—Kouba carpet, late XVIIIth century, 21 feet x 9 feet; J. Brummer 1,900
- 59—Herat carpet, XVIIIth century, 31 feet 4 inches x 8 feet 9 inches; S. Hamilton 1,900
- 60—Antique Khorassan vase carpet, 18 feet 4 inches x 13 feet 5½ inches; H. Kern 1,600
- 61—Antique Khorassan Herati carpet, 20 feet 4 inches x 16 feet; F. Johnson 1,800
- 62—Khorassan animal carpet, XVIIIth century, 13 feet 4 inches x 10 feet 2 inches; W. W. Seaman 1,600
- 63—Antique Khorassan animal carpet, 15 feet square; S. Hamilton 1,300
- 64—Oushak medallion carpet, Asia Minor, late XVIIIth century, 21 feet x 10 feet 6 inches; D. G. Kelekian 1,900
- 65—Oushak medallion carpet, Asia Minor, early XVIIIth century, 18 feet 2 inches x 9 feet 10 inches; H. W. Kane 3,600
- 66—Oushak carpet, Asia Minor, XVIth century, 17 feet 9 inches x 10 feet 3 inches; J. B. Bentley 4,400

- 67—Kouba carpet, early XVIIIth century, 30 feet x 9 feet 3 inches; P. W. French 6,800
- 68—Kouba vase carpet, XVIth century, 21 feet 8 inches x 7 feet 10 inches; W. W. Seaman, Agent 7,500
- 69—Rare Persian animal carpet, late XVIth century, 20 feet 5 inches x 7 feet 9 inches; J. B. Bentley 6,000
- 70—Isapahan carpet, Eastern Persia, XVIth century, 21 feet 7 inches x 9 feet 9 inches; P. W. French 20,000
- 71—Magnificent Isapahan carpet, Eastern Persia, XVIth century, 21 feet 8 inches x 14 feet 2 inches; J. B. Bentley 25,000
- 72—Isapahan rug, Eastern Persia, XVIth century, 6 feet 4 inches x 4 feet 7 inches; B. H. Krake 10,000
- 73—South Persian Millefleurs rug, XVIth century, 6 feet 4 inches x 4 feet; P. W. French & Co. 8,000
- 74—Isapahan rug, Eastern Persia, XVIth century, 7 feet x 4 feet 9 inches; Benjamin Hunt 9,500
- 75—Persian vase carpet, Circa 1800, 13 feet 7 inches x 11 feet 9 inches; I. Maurice 10,500
- 76—Royal Persian animal rug, XVth or early XVI century, 11 feet 10 inches x 6 feet; Parish-Watson 100,000
- 77—Royal polonaise gold and silver-woven silk carpet, Circa 1800, 13 feet 9 inches x 6 feet; W. W. Seaman, Agent 60,000
- 78—Royal Isapahan Carpet, Eastern Persia, XVIIth century, 16 feet 3 inches x 7 feet 2 inches; John G. Carter 37,000
- 79—Royal gold and silver-woven silk Polonaise carpet, Circa 1800; Parish-Watson 63,000
- 80—Royal Isapahan carpet, Eastern Persia, late XVIIIth century, 22 feet 8 inches x 9 feet 6 inches; B. H. Krake 41,000

KAPLAN COLLECTION

- The Anderson Galleries—The art collections of the late Nathan Samuel Kaplan of Petrograd and Paris were sold at auction on November 30, December 1, 2, 3 and 4, bringing a grand total of \$138,245. Important items and their purchasers follow:
- 49—Louis Quinze marquetry commode, circa 1700; E. S. McMillen, Inc. 550
- 135—Two petit point needlework Louis Quatorze side chairs, French, late XVII century; Mrs. S. J. Bloomingtondale 900
- 138—An important dining suite of ten high-back tapestry chairs, French, XVIIth century; Mr. Walter Kohn 2,440
- 138A—Two chairs of lot 138, Mr. Nat Bender 550
- 139—Marquetry two-top table of the Restoration period, French, first half XIXth century; Mr. A. E. Friedman 440
- 235—Series of porcelains entitled "The Four Parts of the World," Meissen, 1735-1740; Symons, Inc. 625
- 239—Petit-point fire screen, French, early XVIIIth century; Mr. M. Golde 450
- 291—Translucent green jade shallow bowl, Chien Lung; Mr. Edward Baxter 400
- 293—Important "Spinach" jade vase with rare silver spots, in the manner of Chien Lung; Mr. Edward Baxter 725
- 344—Silver-gilt tankard by Leonhard Rothaer, Hamburg, circa 1700; James Robinson, Inc. 885
- 345—Silver-gilt tankard, Danzig, XVIIIth century; James Robinson, Inc. 725
- 347—Silver coin tankard, Mitau, circa 1700; Mr. P. V. Hohler 460
- 349—Silver-gilt tankard of Koenigsberg make, German, XVII century; James Robinson, Inc. 700
- 350—Large tankard by Gottliebunger, Danzig, circa 1700; James Robinson, Inc. 610

- 356—Silver-gilt hunting plaque with the arms and from the collection of the Duke of Newcastle, Italian workmanship, early XVIIIth century; Symons, Inc. 425
- 360—Gold bracelet in seven links, Spanish, early XVIIIth century; Symons, Inc. 410
- 361—Jewelled and gold chatelain and watch by Imer, Paris, 1700-1810; Mr. B. A. Casale 425
- 386—Two porcelain aiguieres, Meissen, mid-XVIIIth century; Symons, Inc. 400
- 429—Small gold snuff box, Paris, circa 1810; Clapp & Graham Company 410
- 450—Two silver-gilt drageoirs, Augsburg, early XVII century; Symons, Inc. 525
- 452—Large silver tankard, Copenhagen, Circa 1700; Mr. P. V. Kohler 475
- 450—Two silver drageoirs, Augsburg, late XVIIIth century; Charles of London 400
- 465—Basso rilievo silver plaque of "The Annunciation," Italian, XVIIIth century; Charles of London 425
- 558—Circular tapestry banquette, French, XVIIIth century; Mrs. S. R. Guggenheim 570
- 550—Louis Quatorze needlework high-back armchair; Mr. Albert R. Louis 800
- 560—Louis Quatorze needlework high-back armchair; Mr. Albert R. Louis 325
- 561—Louis Quinze chaise longue of walnut covered with XVIIIth century lampas; Mr. J. O. Voit 800
- 564—Carved walnut buffet originally a Renaissance tabernacle, Burgundian, XVIth century; Symons, Inc. 525
- 583—Gold mounted enamel snuff box, Paris, circa 1785; Mr. Edward Baxter 590
- 584—Gold mounted translucent enamel snuff box by Devigne, Paris, circa 1785 925
- 585—Enamelled gold snuff box with the miniature of the grand Condé, Paris, circa 1790 540
- 602—Ormolu jewelled coach clock by George Margetts, London, circa 1785; Dr. E. Cadegne 525
- 621—Vermeil nautilus with jewelled mounts, French, XVIIIth century; Mr. L. W. Grant 825
- 702—Eight Louis Quinze needlework shield-back high chairs, French, XVIIIth century; Charles of London 2,400
- 714—Famille rose plaque, Yung Cheng; Mr. Edward Baxter 1,450
- 725—Carved crystal nautilus on stand, Florentine, XVI century; Mr. Carl Freund 1,030
- 732—Gold mounted enamel snuff box of Louis Quinze, Paris, 1752-1756; Mr. Edward Baxter 1,050
- 756—Louis Quatorze walnut armchair covered with early XVIIIth century French petit point needlework; Charles of London 1,700
- 757—Louis Quatorze walnut armchair covered with early XVIIIth century French petit point needlework; Charles of London 1,700
- 764—Crystal vase in Renaissance style with jewelled and enamelled silver and gold mounts, French, XIXth century; Mr. Edward Baxter 1,000
- 771—Silver-gilt mounted nautilus, Augsburg, late XVI century; Symons, Inc. 1,200
- 779—Rock-crystal inkwell and stand attributed to Benvenuto Cellini, Florentine, XVI century; Mr. Edward Baxter 2,100
- 790—Triptych with scenes from the life of St. Francis, Aragonese school, XVth century; Mr. Ralph Coe 1,500
- 821—One of two personage tapestries, atelier Delaplanche, Paris, XVII century; Mr. S. Brenner 1,050
- 822—One of two personage tapestries, atelier Delaplanche, Paris, XVIIth century; Mr. S. Brenner 1,100
- 823—Entree-fenetre tapestry of Fontainebleau weave, French, late XVIIIth century; Mr. C. Millier 1,500
- 824—Gobelins tapestry, French, circa 1740; Mr. T. J. Samuel 5,050

JOHN LEVY
GALLERIES

Paintings

NEW YORK
559 Fifth AvenuePARIS
28 Place VendomeREINHARDT
GALLERIES

730 Fifth Avenue, New York

Paris Office:
11 Bis Rue Boissy d'Anglas

OBJETS D'ART

GOLDSCHMIDT
GALLERIES

730 Fifth Avenue, New York

11 Bis Rue Boissy d'Anglas, Paris
Kaiserstrasse 15, Frankfurt
Victoriastrasse 35, Berlin

PAINTINGS

By OLD and
MODERN
MASTERSLewis &
SimmonsOld Masters
and
Art Objects730 Fifth Ave., New York
Heckscher Bldg., Fifth Ave. at 57th St.
LONDON—74 South Audley Street
PARIS—16 Rue de la PaixF. Kleinberger
Galleries
Inc.725 Fifth Avenue
NEW YORK
9 Rue de l'Echelle
PARISANCIENT PAINTINGS
SPECIALTY PRIMITIVES
of all Schools
and
OLD DUTCH MASTERSMessrs.
Price & RussellAMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57TH ST. NEW YORK

Dikran G. Kelekian

Works of
ArtBankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendome, Paris

Kennedy & Co.

Etchings by
Old and Modern MastersOld English
Sporting Prints
Marine Subjects

693 Fifth Ave., New York

METROPOLITAN
GALLERIESPAINTINGS
by AMERICAN and
FOREIGN MASTERSNew Address
578 Madison Av., New York
Opposite American Art Galleries

N.E. MONTROSS

Works of Art

MONTROSS GALLERY

26 EAST 56TH ST. NEW YORK

JOSEF F. KAPP

910 Park Avenue, NEW YORK

Fine
DUTCH and FLEMISH
MASTERS
of the 17th Century

Fresh Florida Oranges

Fresh Sweet Florida Oranges, \$3.00 per box, of three hundred large size. Sound fruit and satisfaction guaranteed or money back. We pay express charges. A box of these make an appreciated Christmas gift. Remit with order.

ACME FARMS
Gainesville, Florida

What's in a frame

... the evidence of your
"good taste and judgment"M. GRIEVE & CO.
MASTERPIECE FRAMINGImporters of
Genuine Antique Hand-Carved
Gilt Wood Portrait Frames
of all Periods

234 E. 59th St. Regent 3492-1984

BOSTON

As a preliminary to the appearance in this city of Sir John Lavery, Robert C. Vose has installed in his main gallery, 559 Boylston street, a collection of paintings, five in all, which in so spacious a setting seem to be intended to hold the fort for the visitor from overseas.

Through the courtesy of the Museum of Fine Arts, the Copley Society will hold an exhibition of the work of the painters and sculptors of Boston and its vicinity, in the Renaissance Gallery of the Boston Museum of Fine Arts, from April 6 to April 20, 1927, inclusive.

The jury for the paintings will consist of three members who will be elected by the painters of Boston and its vicinity. The jury for the sculpture will also consist of three members to be elected by the sculptors of Boston and its vicinity.

Mr. George C. Wales, who is now exhibiting at Goodspeed's, has much distinction among contemporary makers of ship pictures, his work invariably having a fine degree of rectitude, a spirit almost severe and typical of the finest in New England tradition.

Floral offerings by Laura Coombs Hills come once more to the Copley Gallery, 103 Newbury street, bringing forth much comment and expressions of admiration from visitors.

Nancy Dyer, of Providence, has recently been abroad where in Brittany and Normandy and other places she made a lot of sketches in colored crayons of all manner of types. These have lately been shown at the Providence Art Club and are now on view in the smaller gallery at R. C. Vose's.

J. Olaf Olson continues his series of water colors which he has been showing in past seasons in this city by a group of recent sketches now displayed at Doll and Richards.

A carved oak ceiling dating from the XVth century, taken from a chateau at Dijon, France, is to be placed in a room at the Fogg Museum at Harvard University. The ceiling of massive oak beams is the work of French monks of the Renaissance period, and was designed for a French chateau for royalty. Agents of the Fogg Museum, finding that the ceiling was of the approximate size of one of the main-floor rooms at the museum, purchased it for installation in the museum.

PHILADELPHIA

In Memorial Hall the Pennsylvania Museum and School of Industrial Art is exhibiting a selected loan collection from the International Exposition of Modern Decorative Art held recently at Paris; portraits by a Russian artist, Nikol Schattenstein, are to be seen in the Rosenbach Gallery; the Philadelphia Sketch Club stands sponsor for a group of foreign landscapes by another Russian, Vladimir Perfilieff hung in their own gallery; the Plastic Club invites visitors to inspect small oil paintings produced by its members; five members of the Society of Allied Arts are holding a group show at No. 104 South Thirteenth street; a group of recent etchings by Frank W. Benson is to be seen at the Print Club, and the Wanamaker store serves as place of exhibition for an array of canvases selected from the Paris salons as typical of recent French painting.

These are the new things. In addition to these the highest important showings of the Pennsylvania Society of Miniature Painters and the Philadelphia Water Color Club continue at the Pennsylvania Academy of the Fine Arts; the Fellowship exhibition still occupies the gallery of the Art Club and the Art Alliance display has yet the spice of novelty about it.

The Philadelphia Art Alliance has recently purchased the Wetherill mansion in Rittenhouse Square for its permanent headquarters. Besides being very spacious and beautiful in its exterior and interior proportions, it contains murals by Richard Blossom Farley and Kent Wetherill. The opening exhibition will include paintings by John Carroll, prints by American etchers, jewelry and other crafts work by Philadelphia craftsmen, and interior decorations especially suited to the architecture of the house.

Paintings by old and modern masters, which have been acquired at various sales of world famous collections, during the last two years, are being shown in the seventh floor galleries of Gimbel Brothers store.

The Fellowship of the Pennsylvania Academy of Fine Arts will hold an exhibition of small pictures, in various media, at 1522 Chestnut street, from December 10 to January 1.

Portraits and flower paintings by Ruth Anderson are being shown at the Carson, Pirie Scott & Co. Galleries, paintings and sculpture by La Verne Nelson Black are being shown at the Young Galleries.

BUFFALO

At the Albright Art gallery a few choice water-colors by the gifted English painter Augustus Lamplough are being shown.

Small paintings are the order of the day in galleries XII and XIII, Albright Art gallery, where, through the courtesy of the Fine Arts academy, the Buffalo Society of Artists is presenting to the public the 19th annual exhibition of Thumb-box pictures which will remain on view until December 20.

Other exhibitions on view at the present time at the Albright Art gallery are: A "one-man" show by Urquhart Wilcox, and 88 pieces of painting, sculpture and ceramics of ancient China.

LOS ANGELES

A distinct novelty in Los Angeles art circles is an exhibition of over 200 paintings of European subjects by a Japanese artist held in galleries in the Japanese quarter of the city. At 232 1-2 East First street, Kamesuke Hiraga is exhibiting this large group of canvases, done during a year and a half in France, Holland and Spain.

The life work of Ivan Kalmykoff, distinguished Russian painter who died last year in Los Angeles, is being exhibited to the public at the new Kosloff Galleries.

At the Cannell & Chaffin galleries Grace Vollmer is showing a group of her flower paintings.

Arrangements are under way for a National Exhibition of Miniatures to be held in the Los Angeles Art Museum during the month of February, 1927, in celebration of the tenth annual exhibition of the California Society of Miniature Painters. This exhibition will be held under the auspices of the California Society of Miniature Painters in co-operation with the art department of the museum. Prizes are to be offered.

All intending exhibitors should apply for prospectus and entry blanks to the art curator, Los Angeles Museum, Exposition Park, Los Angeles.

DENVER

A greater co-ordination between the various institutions engaged in promoting the arts is sought by the citizens of Denver, Colorado, and will be discussed at a meeting to take place in the near future, according to the Museum News. A clearing house or cultural council has been proposed, the duties of which would be the arrangement of a harmonious program of all cultural activities.

The Denver Art Museum, the Denver Atelier, the Music Work Association, the College of Music and other similar organizations are expecting a stimulation of interest in their activities through such a plan. Advantages claimed include a freedom of overlapping engagements and exhibitions and the possibility of establishing broad courses of study in the various allied art fields. It is pointed out that such co-ordination will be of advantage not only to the participating institutions but to the city at large.

CINCINNATI

An Exhibition of 50 prints from the American Institute of Graphic Arts is now on view at the Cincinnati Museum. It consists of 25 modern prints and the same number of conservative prints, which have been collected by two artists—Earnest Roth and Ralph Pearson. Mr. Pearson acted for Rockwell Kent in selecting the modern prints, and Mr. Roth selected the conservatives.

J. H. Sharp, celebrated Indian painter, once a member of the faculty of the Cincinnati Art Academy, now a distinguished member of the Taos Society, is holding his annual exhibition of Indian paintings at the Traxel Galleries.

PROVIDENCE

H. Anthony Dyer's annual exhibition of water colors, done during the past summer abroad, at the Tilden-Thurber gallery will continue through the holiday season. Miss Dyer's collection of pastel portraits and sketches is having a successful run in the Tilden-Thurber gallery.

Following Ralph C. Scott's exhibition of drawings at the Providence Art Club, the gallery will be hung with a collection of Japanese water colors by Yamada Baske of Tokio, Japan.

In addition to the special exhibitions now on at the galleries of the Rhode Island School of Design, several important events are scheduled for the immediate future. An unusual exhibition of oriental rugs will be hung in the large gallery for the month of December.

TORONTO

Two notable gifts have recently been made to the Art Gallery of Toronto, Grange Park, which have added greatly to the permanent collection of the gallery. Perhaps the more important of the two is from the trustees of the Mond Estate, from which has been sent to the Toronto Art Gallery eleven canvases, Italian Art of the XIVth, XVth and XVIIth centuries. In addition to that bequest Col. Reuben W. Leonard and Mrs. Leonard have given to the Art Gallery \$10,000 to be used for the purchase of works of Canadian Art from living artists. Several selections have recently been made, and are now on view.—A. S. Wrenshall.

MUNICH

MUNICH.—Her von Nemes, a well-known collector has donated to the Bayerische Nationalmuseum a large panel by Wolf Huber. The painting depicts scenes from the Passion and is among the most important examples of the Danube school. The acquisition of this painting means a notable gain for the museum.

The print room in Munich has put on show a number of newly acquired items in this department. Prints by Dürer, Cranach, Baldung, Aldegrever, Rembrandt, Lucas van Leyden, Ruysdael and Callot have been added to the collection. Notable gains are further drawings by Tobias Stimmer, Beccafumi and Nicholas Maes. Contemporary artists are represented by a series of prints by Professor Slevogt, works by R. Grossmann, Nolde and Kubin. In several rooms, recently cleared from the ethnological collection (which has found a new home in the former National Museum), Professor Wolfers has installed copies after Greek originals.

The Swedish academy of Fine Arts has elected Professor Franz von Stuck and Professor Hugo von Habermann of Munich as corresponding members.

CHICAGO

The Chester Johnson galleries have opened an exhibition of water colors by Jean Jacques Haffner, professor of the Harvard School of Architecture. These galleries are also showing the flower painting of the late Mable Key. The new Gaulois galleries at 104 East Oak street are giving first showing in this country of the paintings of a young Swedish artist, Frederick Remahl, who is now visiting relatives in Chicago. Mr. Remahl applies French modernism to Swedish themes. The annual display of the Lennon collection of old silver and furniture is now the attraction at the Arts club. The following special exhibitions continue, the English pictures at the Marshall Field Co. galleries, the competitive exhibition of the Chicago Galleries association, the No-Judy group at the Moulin Rouge, and the South Side Art association show at the Hayes hotel. The Illinois Academy's collection of Illinois artists' work opened last week at the state museum of Springfield.

Works by Ross Moffett, the well-known Provincetown artist, are on display in Chicago where they have been well received.

JULIUS BÖHLER MUNICH

Briennerstrasse 12, Munich, Germany. Cable address: Antiquaeten Munich

THE LUCERNE FINE ART CO.

Alpenstrasse 4, Lucerne, Switzerland. Cable address: Rembrandt Lucerne

CARDINAL & HARFORD

(London and Persia) Ltd.

CARPET & RUG MANUFACTURERS

65 Broadway NEW YORK

HEAD OFFICE:

108-109-110 High Holborn, LONDON, W.C.1, ENGLAND

Factory at
Tabriz, Persia

AGENCIES AT
SMYRNA CONSTANTINOPLE TIFLIS
TABRIZ TEHERAN BOMBAY

Robert Behar
Managing Director

MATTHIESEN GALLERY

BELLEVUESTRASSE 14, BERLIN W 9

Impressionists



Old Masters

Established 1888
Schultheis Galleries
142 Fulton St., New York

Downtown Art Headquarters
CONVENIENT TO ALL SUBWAYS

PAINTINGS

Mezzotints Etchings
Frames

SPECIAL NOTICE Oriental Rugs

We are commissioned by several of our clients to dispose of a number of old rugs of merit. Many interesting specimens can be secured at less than they are worth. Send for list.

H. MICHAELIAN, Inc.
2 West 47th Street, New York

Pascal M. Gatterdam

FINE PAINTINGS

6 EAST 39TH ST., NEW YORK

SCHWARTZ GALLERIES

517 Madison
Avenue
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

GLENK - WORCH

Berlin, 31 Unter den Linden

ANTIQUES

Specialist in Chinese Art

W. Schnackenberg

PRIMITIVES
WORKS OF ART
OLD MASTERS

MUNICH

Georgenstrasse 7

Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF

Parish-Watson & Co., Inc.
44 East 57th Street New York

EDOUARD JONAS of Paris INC.

ART EXPERT TO THE FRENCH GOVERNMENT—3 PLACE VENDÔME, PARIS

PICTURES · WORKS OF ART · TAPESTRIES

9 East 56th Street · New York

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Margaret Fitzhugh Browne, until December 10th.

Anderson Galleries, Park Avenue and 59th St.—Exhibition of paintings by Bernard Boutet de Monvel, until December 18th.

Arden Gallery, 599 Fifth Ave.—Exhibition of murals by Victor White, until January 1st, 1927.

Thomas Agnew & Sons, 125 East 57th Street—Exhibition of old Masters of the Venetian school, until December 31st.

Babcock Galleries, 19 E. 49th St.—Exhibition of cabinet paintings, during December.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—International Exhibition of modern art by the Société Anonyme, until January 2nd.

Eleventh annual exhibition of the Brooklyn Society of Etchers, Print Gallery, until January 2nd.

Butler Galleries, 116 E. 57th St.—Exhibition of mezzo-tints by contemporary etchers as Edwards, Blackall, Wilson and others, through December.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern artists, including Dickinson, Deane, Kunyoshe, Sheeler, Spencer and Driggs.

De Hauke Galleries, 3 E. 51st St.—Exhibition of Ingres drawings.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings by Xander Warshansky, until December 11th. Exhibition of watercolors by Herman Trunk, Jr., John Kellogg Woodruff and Henry Winslow, December 13th until December 31st.

F. Valentine Dudensing, 48 East 57th Street—Exhibition of modern art. Exhibition of watercolors by Pajot, until December 31st.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings and watercolors by Henry Theodore Leggett, until December 16th. Loan exhibition of Impressionists for the benefit of the French Hospital, New York.

Ehrich Galleries, 37 E. 57th St.—Christmas exhibition of paintings of the Madonna, until December 25th.

Ferragil Galleries, 37 E. 57th St.—Exhibition of paintings by Tabor, Sears, Florence Gathold, Elizabeth Price and Gerald Leake, until December 20th.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century masters, through December.

Gainsborough Galleries, 222 Central Park South—Exhibition of landscapes and portraits by Edmund Greacen and George Pearce Ennis, until December 15th. Exhibition of Styrian jade by Baron Hans E. von Herwarth.

Grand Central Galleries, 6th floor, Grand Central Terminal—Three one-man show exhibition of paintings by Robert W. Chandler, Roy Brown, Dean Cornwell, December 9th until December 24th.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of dog etchings by Marguerite Kirmsey through December.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Cora Brooks and Helen K. McCarthy, until December 11th. Small paintings for holiday gifts by Ryder, Chapman, Robertson, Pfister and others, also bronzes and etchings by Ryder and Peyton, December 13th until January 8th.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of paintings by Marin, until January 15th.

Edouard Jonas Galleries, 9 East 56th St.—Exhibition of the Ernest Cognacq collection, until December 11th.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of drawings and etchings by Charles Cain until December 15th. Exhibitions of old English color prints by Moreland, Alken and others, December 15th until December 31st.

Thomas Kerr, 514 Madison Ave.—Antiques.

Neapel Galleries, 16 E. 67th St.—Exhibition of the works of Joseph Pennell, until December 31st.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives, during December.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and Tang dynasties recently excavated in Southern China, through December.

Knoedler Galleries, 14 E. 57th St.—Exhibition of paintings of "Childhood in Art," until December 15th, XVIIIth century French and English color prints.

Kraushaar Galleries, 680 Fifth Ave.—Watercolors of American painters, until December 25th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.

The Little Gallery, 29 West 59th Street.—Exhibition of handwrought jewelry, until December 18th.

Macbeth Galleries, 15 E. 57th St.—Exhibition of etchings, watercolors and small bronzes, especially assembled for the holiday season, until December 27th.

Metropolitan Galleries, 575 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, Fifth Avenue at 82nd St.—Joseph Pennell Memorial. Exhibition in galleries K37-40, through January 2nd, 1927.

H. Michaelyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Watercolors by Frank W. Benson and silverpoint portrait drawings by Ercole Cartotto, until December 18th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by Robert Hallowell, until December 11th. Exhibition of watercolors by Marion Monks Chase, December 13th until December 24th.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Edward Bruce, until December 31st.

Our Gallery, 113 W. 13th St.—Exhibition of contemporary modern art.

The Potter's Shop, Inc., 755 Madison Avenue.—Christmas exhibition of American pottery, until January 1st.

Ralston Galleries, 730 Fifth Ave.—Exhibition of private collection of Richard Vitolo of old masters, until January 1st.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by Max Kuehne, until December 11th.

Reinhardt Galleries—Paintings by old and modern masters. Exhibition of modern French painters, including Cézanne, Matisse, Utrillo, Laurencin and others, until December 15th.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of hand-painted fabrics by Ethel Bristol. Etchings and foreign watercolor sketches by Irene Weir, until December 11th.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Exhibition of Gothic art, XVIth, XVIIth and XVIIIth century paintings and XVIIIth century French furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Exhibition showing the development of the art of "Stained Glass Painting" from the XIth to the XVIth century.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Chardin through December.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Gordon Grant, until December 11th.

The Whitney Studio, Club, 14 W. 8th St.—Retrospective exhibition of paintings by Stuart Davis, until December 22nd.

C.T. LOO & CO.

34 Rue Taitbout · Paris
559 Fifth Ave., New York

*Chinese
Antiques*

CHINA

Branches

SHANGHAI · PEKIN

Jacques Seligmann
& Co., Inc.

announce the opening
of their

New Galleries

at

3 East 51st Street
New York

BRUMMER
GALLERIES

BRANCUSI
EXHIBITION

November 17th
to December 15th

27 East Fifty-seventh Street
New York
203 Bis Bd. St. Germain, Paris

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

ROBERT C. VOSE

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE Carved Frames

559 Boylston Street

Copley Square

BOSTON

Scott & Fowles

ART
GALLERIES

680 Fifth Avenue
Between 53d and 54th Streets
NEW YORK

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

Paul Rosenberg & Co.
INC.

French Masters
of the
XIXth and XXth CENTURY

647 Fifth Avenue New York
Paris: 21 Rue La Boetie

DUDENSING
Galleries

PAINTINGS of DISTINCTION
15 WEST 44th STREET
NEW YORK

Louis Ralston
& Son

18th Century English Portraits;
Barbizon Paintings
and Modern American

730 FIFTH AVENUE
NEW YORK

Arthur Tooth & Sons, Ltd.

155 New Bond Street, London

Fine English Portraits
Modern British
and French Art

Wildenstein & Co.
INC.

High Class
Old Paintings

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue New York
Paris: 57 Rue La Boetie

Durand-Ruel
INC.

NEW YORK

12 East 57th Street

PARIS (8^e)

37 Avenue de Friedland